

Modern

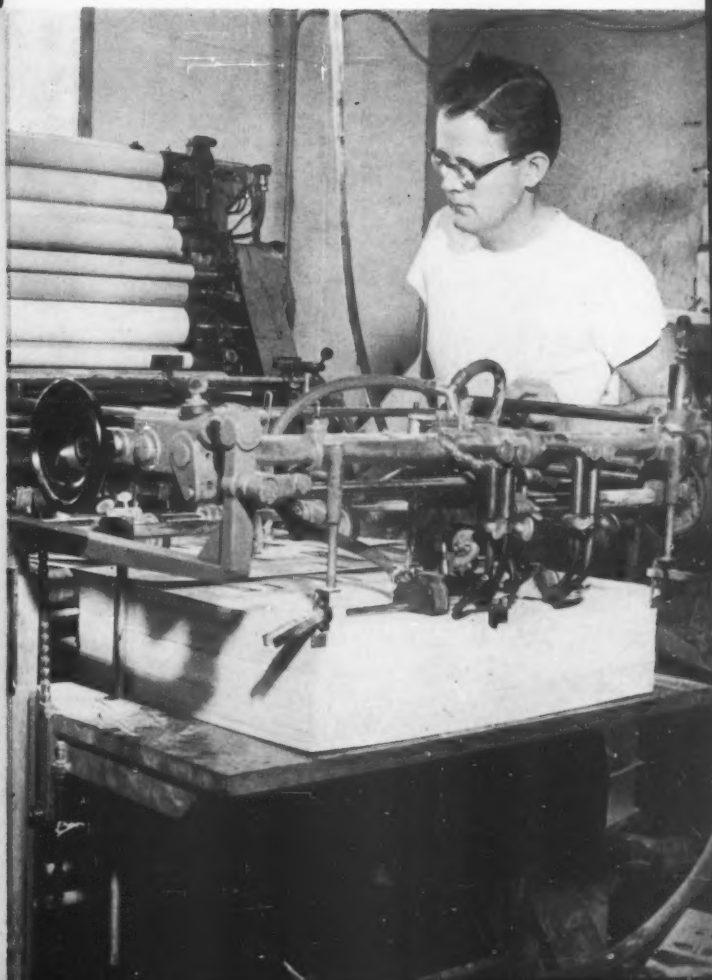
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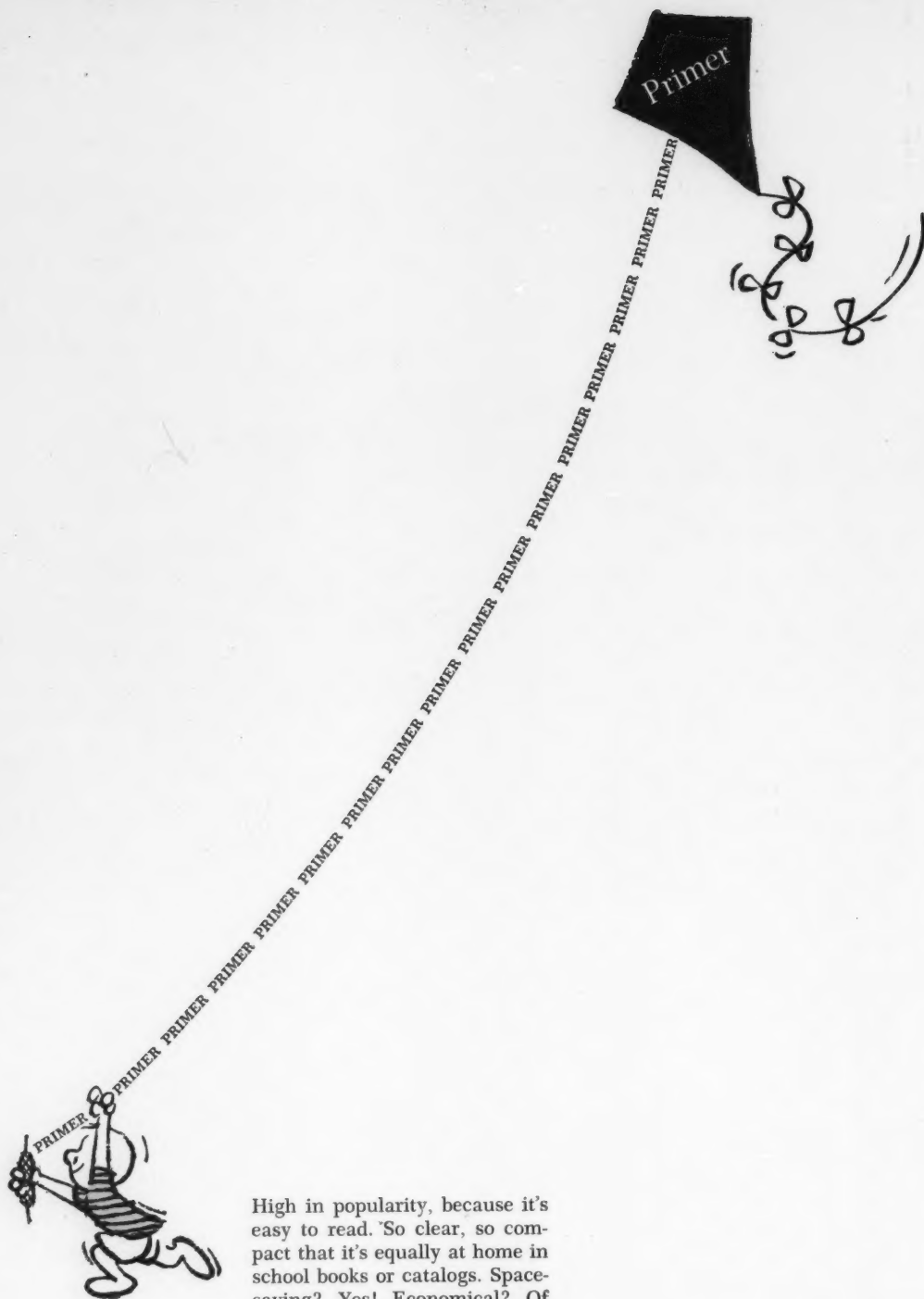
Duplicator To Web
Handling Paper
NALC Conference
Camera Lens Care
Selling Displays
Printing Modernization

FEBRUARY, 1958

TECHNOLOGY

LITHOGRAPHY





High in popularity, because it's easy to read. So clear, so compact that it's equally at home in school books or catalogs. Space-saving? Yes! Economical? Of course! And a pleasure to look at. That's PRIMER. Get an attractive specimen from the Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.

• LINOTYPE •

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THIS YEAR:

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squeeze on

PROFITS

—right in
your own pressroom!

Will profits be squeezed?

The experts predict:

Costs: Continuing up, particularly wages

Sales: Some say a dip in the first quarter

Competition: Sharper than ever!

You know you can't raise prices—competition will clobber you!

So the squeeze will be on profits.

Unless you cut production costs.

And you can . . . at least 36 per cent . . . as much as 60 per cent
. . . and in some cases even 75 per cent!

Here's how:

Use presensitized plates throughout your plant, on all your presses
large and small, on all your jobs . . . all year.

But don't take our word. Get the facts. Convince yourself! Read
again pages 1 and 2 of our Report on Presensitized Plates pub-
lished recently. Or talk to a lithographer who knows.

You'll find presensitized plates not only cut costs, speed produc-
tion, save time and labor—but also save equipment, improve
quality, are easier to handle, and are ideal for long runs.

So switch to presensitizeds and ease the squeeze on profits—
right in your own pressroom!

Order your requirements of 3M, Harris and Enco plates from the
Roberts & Porter branch nearest you—now!

There's a plate for every press.

ROBERTS & PORTER

INCORPORATED

There's a branch everywhere!

**NOW! M-J
adds AccuRay***

**TO INSURE
ABSOLUTE UNIFORMITY**

**OF GLUE FILM
ON M-J GUARANTEED
FLAT GUMMED PAPER**

How Nucleonics Guarantee A Perfect Gummed Sheet

AccuRay's electronic eye constantly scans the web of gummed stock as it comes off the gumming machine. Any minute variance of glue film is immediately noted and automatically corrected by AccuRay's lightning-fast electronic brain.

A second AccuRay electronic eye scans the stock as it leaves the unwind end. This eye measures the density of the paper and co-ordinates gumming with the findings of the AccuRay eye at the wind-up end. AccuRay makes a continuous charted record of the glue film uniformity.

Here is the ultimate in glue film control, delivered by AccuRay, an outstanding example of the use of nucleonics in industry.

*Reg. T.M. of Industrial Nucleonics

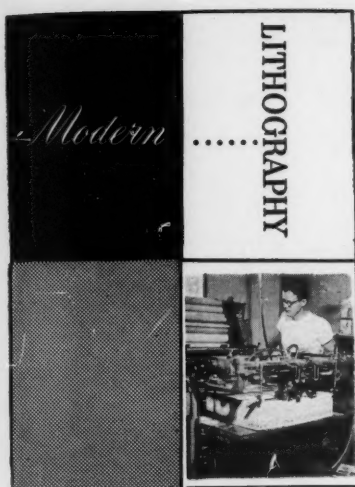


M-J Guaranteed Flat Gummed Papers are available in white English finishes, super calendereds, coateds, colored mediums, plateds, metallics and Day-Glo in a wide range of adhesives for every label application. Ask your paper merchant salesman about them today.

LUDLOW PAPERS, INC.
Fine Papers Division
Brookfield, Massachusetts

You Benefit 4 Ways From Uniform Glue Film

1. *Even glue film* means sheet will lie flatter, stay flat under normal humidity changes.
2. *Even glue film* improves sheets printing quality. If glue backing is even, intensity of ink will be even on print side.
3. *Even glue film* insures faster remoistening of adhesive. No low areas to miss moistening, gum also "sets up" quicker.
4. *Even glue film* assures better adherence to any surface. No thin gummed areas, no high points, overall gum contact guaranteed.



Cover

You don't have to be a big litho shop to use a web-offset press profitably. That is the experience of Neo Printing Co., in Hackensack, N. J., as related in the feature article starting on page 34. On the cover, Pressman watches a job coming off Neo's ATF Chief 24 press.

WAYNE E. DORLAND
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Feature Articles

Neo Printing Co.: Duplicator To Web in Four Years.....	34
Handling Paper in the Pressroom.....	36
<i>By Robert F. Reed</i>	
NALC Uses Three-Way Phone Conference.....	40
Camera Lens Care	42
<i>By H. J. Vogt</i>	
Notes on My European Trip.....	44
<i>By Michael H. Bruno</i>	
Building a Business on Creative Color.....	46
<i>By Mildred Weiler</i>	
Where Are We Going In 1958?.....	48
Printing Modernization	51
<i>By John W. Rockefeller, Jr.</i>	
Selling Lithographic Displays	54

Departments

Letters To The Editor	23
Meeting Calendar	23
Editorial	33
Litho Schools, Trade Directory.....	63
Through the Glass.....	65
Photographic Clinic	66
<i>By Herbert P. Paschel</i>	
Technical Section	67
Metal Decorating Section	71
Litho Club News	77
News About The Trade.....	84
Equipment, Supplies, Bulletins	105
Local Buyers' Guide	127
Classified Advertisements	129
Index to Advertisers	133
Tale Ends ..	134

MODERN LITHOGRAPHY

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FEBRUARY, 1958

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PROTECTION

where you need it ...

with LITH-KEM-KO

GUM SOLUTION



**LITHO CHEMICAL
& SUPPLY CO., Inc.**

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LITH-KEM-KO Gum Solution is designed to give your plates the protection they need — in storage or on the press.

LITH-KEM-KO Gum Solution is a clear scientifically filtered solution with added preservative to keep it from souring. It stays clear and clean for a long time.

You can buy LITH-KEM-KO Gum Solution in almost any quantity you need. We suggest the 30 or 54 gallon drums. They are specially lined and you get a big "break" in the price.

PRICES:	1 QUART	\$1.00
	1 GALLON	3.00
	15 GAL. DRUM, PER GAL.	2.40
	30 GAL. DRUM, PER GAL.	2.00
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Write for your copy of the LITH-KEM-KO Catalog.
It gives complete information on products
and instructions on platemaking.



Here's precision printing to a



Every VELVA-TONE blanket user knows what that means. They're used to having their high-speed precision offset work turn out with sharp, clean reproduction—right to the end of the longest job.

For VELVA-TONE blankets are precision-built to do just that. You get perfect register because of their great strength and low stretch.

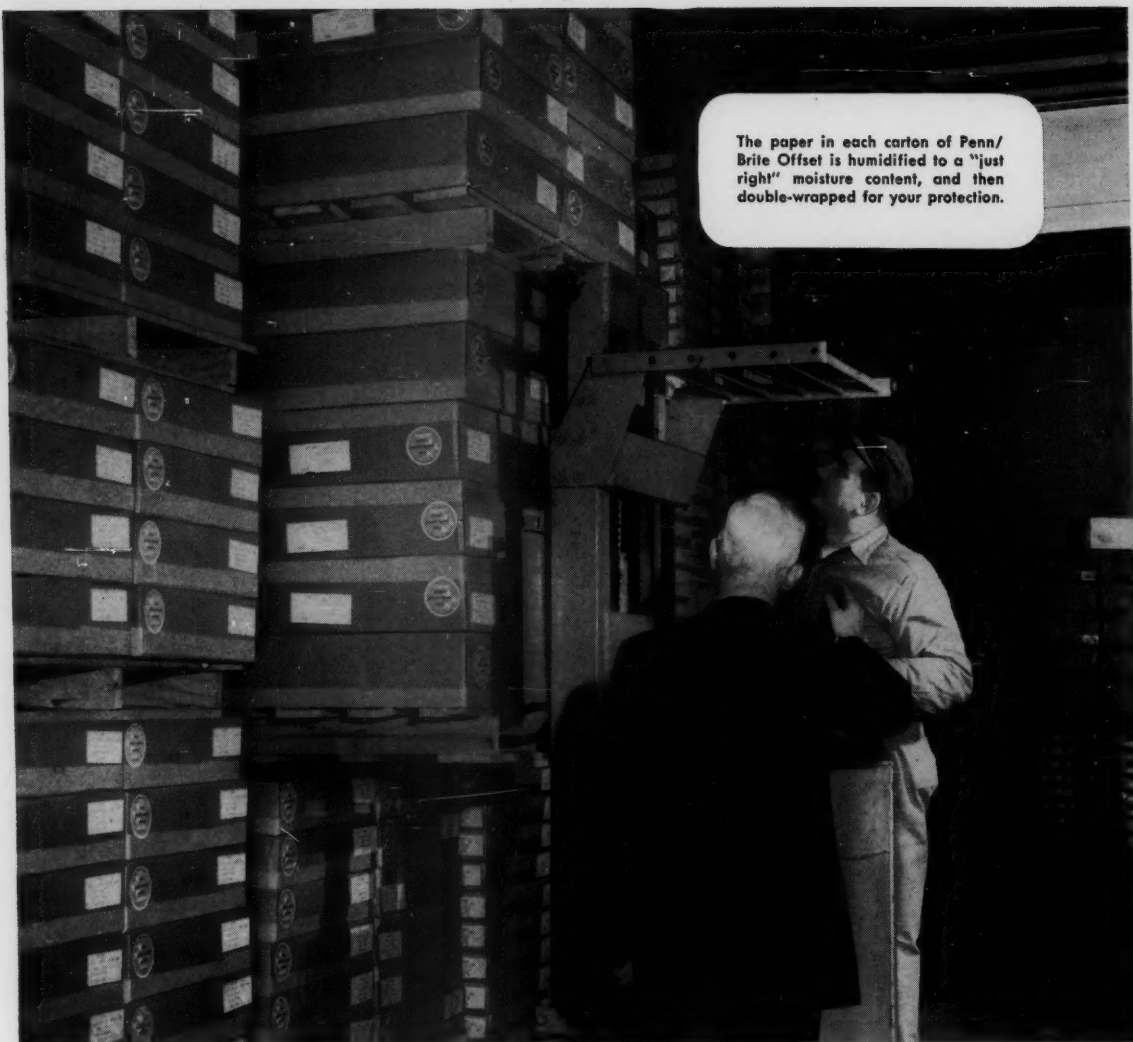
You *stay* in register because of their fast comeback after each impression. You lose less time in make-ready because patching needs are far fewer. And you get more mileage out of every one of these top-quality blankets that go onto your presses.

So why settle for less than a precision-built VELVA-TONE blanket?

You can get full details from your distributor—or by writing
Goodyear, Printers Supplies Sales Dept., New Bedford, Mass.

PRINTERS SUPPLIES by **GOOD YEAR**
THE GREATEST NAME IN RUBBER

Velva-Tone—T.M. The Goodyear Tire & Rubber Company, Akron, Ohio



The paper in each carton of Penn/Brite Offset is humidified to a "just right" moisture content, and then double-wrapped for your protection.

HAS YOUR MERCHANT SHOWN YOU PENN/BRITE OFFSET?

If he hasn't, ask him to do so. We think you *both* will find it worth comparing for the combination of features it offers.

In terms of overall quality Penn/Brite Offset is one of those bright, white, clean papers that not only rates high on scientific tests, but with discriminating production men, too.

Secondly, it's moisturized. An exact water content is left in the paper when it is made on the paper-making machines. Then it is sheeted, trimmed and packed in a finishing room that is humidified to keep the desired moisture in each carton and skid.

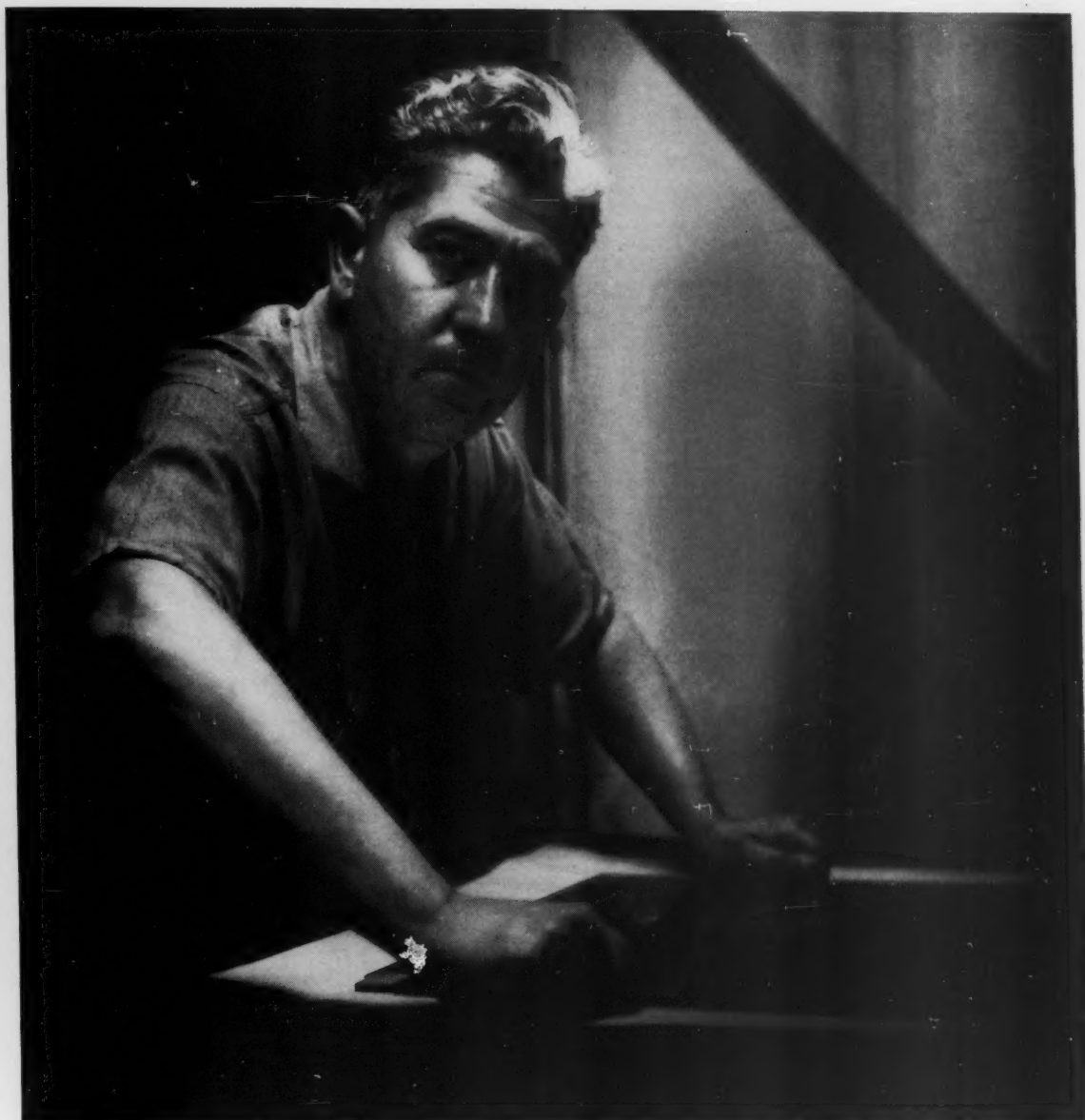
Thirdly, it is priced right—to bring you savings, even when only the best will do.

And, finally, it comes to you from one of America's largest and most technically advanced mills, and through an increasing number of leading merchants.

Add up these features and Penn/Brite Offset becomes a paper you will be proud to introduce to your customers. Write today for a swatch book and the name of the merchant nearest you. New York & Pennsylvania Co., 425 Park Avenue, New York 22, N. Y.

New York and Penn *Pulp and Paper Manufacturers*

Makers of Penn/Brite Offset • Penn/Gloss Plate • Penn/Print Papers: Eggshell • English Finish • EF Litho • Super • Clarion Papers: Duplicator • Mimeograph • Bond • Tablet



Man in search of resolution

The search for better quality and better resolution is never ending for critical workers. That's why so many prefer the brilliant dot formation or clean line rendition of Ansco's Reprolith line of films.

Ansco's Reprolith Films are capable of building rich, dense, blacks while retaining crystal clear whites. This superior contrast characteristic means better results in both line and halftone work.

And, there's no doubt that when Reprolith Films are processed in Reprodol Developer and fixed in Ansco Acid Fixer

with Hardener you'll enjoy real working advantages. Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation.

Ansco

Reproolith Type Films

SINVALCO

*...outstanding single source
for lithographic supplies*

LITHO SUPPLIES

Absorbent Cotton
Acid Brushes
Aluminum Plates
Zinc Plates
Multi-Metal Plates
Carbons (Arc Lamp)
Cellulose Cleaning Paper (Kimwipes)
Rolling-up Ink
Etching Swabs
Dragons Blood
Egg Albumin
Engraving Needles
Glass Graining Marbles
Steel Graining Marbles
Graining Sand
Lithographic Flannel
Molleton Covers
Flannel Covers
Aquatex
Dampabase
Seamol
Flanol
Sinvalco Lithographic QC Chemicals

Lithure Chemicals
Lithengrave Chemicals
Knockdown and Drag Out
Little Benjy Roller Wash
Blanket & Roller Wash
Jamac Roller Cleaner
Litho Blankets, David M.
Multilith Blankets
Golden Rod Masking Paper
Gum Arabic
Liquid Tusche
Litholine Plate Wash
General Plate Room Chemicals
General Press Room Solutions
Baldwin Ink Fountain Agitator
Baldwin Water Levels
Baldwin Water Stops
Baldwin Press Washers
Rubber Snake Slips
Sinvalco Snake Slips, Round and Flat
Scotch Hones
Scotch Tapes

Anhydrous Alcohol
Powdered Asphaltum
Chamois Skins
Dampatwine
Dampa Sewing Needles
Gutta Percha Sticks
Rubber Cement
Glues
Transfer Paper
Water Roller Covers
Sheepswool Sponges
DuPont Sponges
Offset Spray-Dry
Offset Spray-Liquid
Squeegees
Stockinette
Sureset Compound
Turpentine
Vaseline
Perfex Top Sheet
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Wax Ink Liquid

*You can be sure of predictably finer performance every
time you use SINVALCO Supplies. The same quality-control and
dependability that have made SINVALCO Chemicals leaders
in their field, make SINVALCO Supplies the most outstanding
on the market. You can rely on SINVALCO for all your
lithographic needs! Call your SINVALCO salesman today.*

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OVER 45 PLANTS PROVIDE STRATEGIC SERVICE



**YOU GET
ALL
WITH
ONE CALL**



**NEKOOSA merchants offer a COMPLETE LINE
of business and printing papers**

We are proud of our Nekoosa Paper Merchants and the complete service they offer printers. In addition to Nekoosa Papers, most of our Merchants also handle other quality lines. And many of our Merchants have taken training courses at our mills... giving these Merchants technical knowledge that has proved useful to printers everywhere.

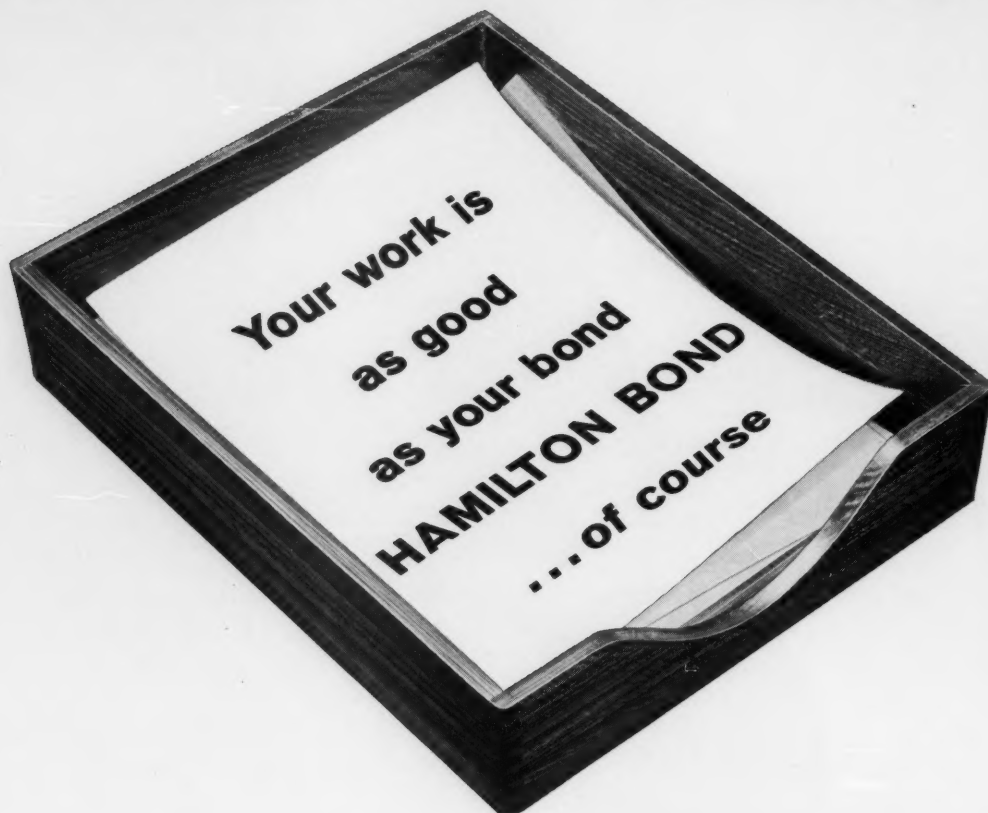


**Nekoosa
PAPERS**

NEKOOSA-EDWARDS PAPER COMPANY
PORT EDWARDS, WISCONSIN

Nekoosa Bond
Nekoosa Ledger
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Nekoosa Manifold
Nekoosa Offset
Nekoosa Opague
Nekoosa Copy-Fax
Nekoosa Master-Locust
and companion ARDOR Papers

Month after month in America's leading business and management magazines, your customers are being told



This campaign will help you gain prestige for the work you do on Hamilton Bond. Advertisements appear regularly all year long in *Time*, *Business Week*, and *U.S. News and World Report*.

During the year, over 21 million individual copies of these magazines will carry Hamilton Bond advertisements. The copy always emphasizes the top quality of Hamilton Bond, its genuine watermark, its smooth and even surface, its strength and durability.

This year more than ever, you will win satisfied customers by standardizing on Hamilton Bond!



BUSINESS PAPERS...TEXT & COVER...OFFSET...BOOK

Hamilton Paper Company, Miquon, Pa. • Mills at Miquon, Pa., and Plainwell, Mich. • Offices in New York, Chicago, Los Angeles

21 MILLION INDIVIDUAL COPIES of these magazines will carry Hamilton ads during 1958





Color separations courtesy of The Atlantic Refining Company

"We've tried them all. Cronar® keeps its fit."

— Ben Wojtowicz, Plant Superintendent,
McCandlish Lithograph Corporation, subsidiary
of U. S. Printing & Lithograph Co., Phila., Pa.

McCandlish, one of the nation's leading color shops, has been using film based on "Cronar" for the past twelve months. Here's what the plant super says about Photolith Ortho A on "Cronar" polyester photographic film base.

Stability: "We've tried just about every film on the market, and 'Cronar' is one that keeps its fit, no matter what atmospheric conditions exist in our shop. Naturally, this has cut down make-over time tremendously."

Dot etching: "Photolith Ortho A on 'Cronar' gives us extremely hard dot structure and helps eliminate problems in dot etching."

Ruggedness: "'Cronar' won't kink or buckle, and we have found this film exceptionally tough. Since the film is so rugged, it's almost impossible to tear, even deliberately."

To sum up, Ben says, "Everybody in the shop, from photographer to platemaker, is sold on 'Cronar.' At first some of us were dubious about this film. But I can tell you this: after a year of using 'Cronar' we're *all* sold on it. It's helped us out of many a jam and saved us many a dollar!"

Try Du Pont films on "Cronar" for *all* of your halftone work. You'll see the difference on your very first job.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.



DU PONT GRAPHIC ARTS FILMS

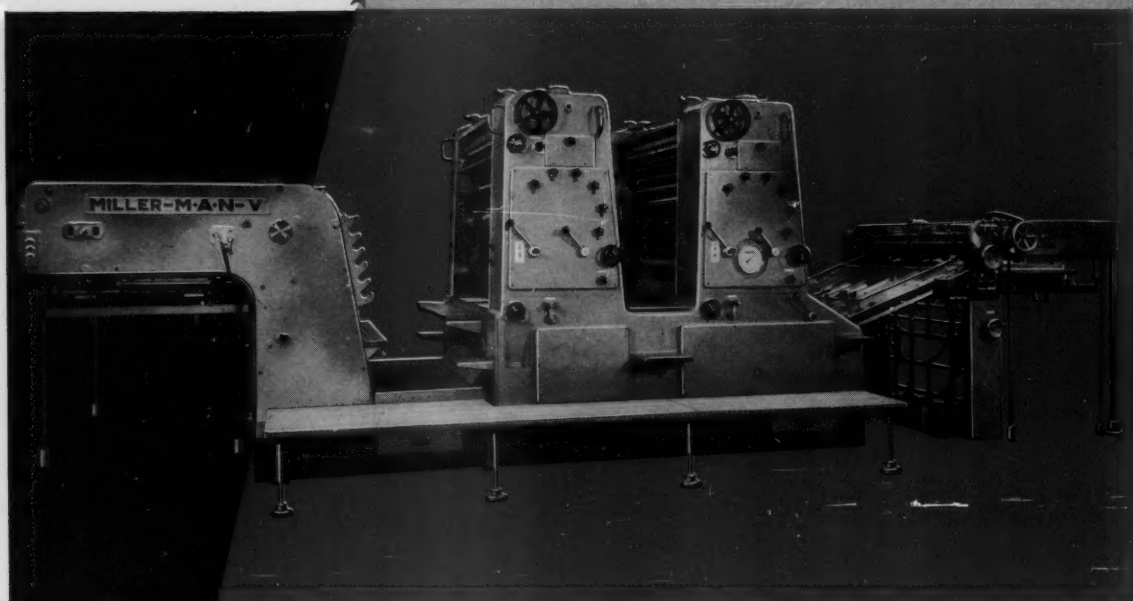
BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

**MILLER
M·A·N
OFFSET
PRESSES**

CHEST-HIGH INKERS
STREAK-FREE OPERATION
FAST REGISTER
SMOOTH DELIVERY
SEALED LUBRICATION
FINGER TIP ROLLER SET
UNIT CONSTRUCTION

...all of which mean

GREATER PROFITS



Printing is an *art* and a *business*.

Miller-M.A.N. presses are designed with that fact in mind. They deliver quality you can be proud of—and that makes your sales task easier. They also reduce costs, because their many time-saving features decrease the ratio of downtime to running time.

Miller-M.A.N. presses deliver more saleable sheets per hour, which means more dollars *earned* for each dollar *spent*.

We'll be glad to send you a copy of our informative 20-page brochure which describes these presses. Write for it today.

mill

MILLER PRINTING MACHINERY CO.

1135 Reedsdale Street, Pittsburgh 33, Pa.


MILLER PRINTING MACHINERY CO. OF CANADA LIMITED

730 Bay St., Toronto 2, Ontario

With Rollers
and Blankets
MERCURY

is the name for

MODERN



Really up-to-date rollers and blankets make a world of difference in the kind of results you get with your equipment.

Rapid Roller maintains a permanent research program for the constant improvement of Mercury rollers and blankets.

As a result, these accessories enable you to get "new press" performance from older machines, and to get the most out of the latest models. These rollers and blankets are built to closer tolerances and are capable of withstanding greater speeds and stresses than are required by any equipment yet on the market. They are actually *ahead* of their time!

RAPID ROLLER COMPANY

MAIN OFFICE AND FACTORY: FEDERAL AT 26TH STREET • CHICAGO 16, ILLINOIS
EASTERN SALES OFFICE AND WAREHOUSE: 218-224 ELIZABETH AVENUE • NEWARK 8, N. J.

Haloid LITHOFLO* PROCESSOR...

*A Trademark of The Haloid Company

Closely controlling the variables of time, temperature, and agitation, the Lithoflo Processor automatically turns out graphic arts cut-sheet negatives of uniform high quality at low cost.



NOW!
For the first time

Automatically develop, fix, wash graphic arts negatives to uniform high quality at low cost!

Benefits of the LITHOFLO Processor . . .

- Automatic developing, fixing, washing of graphic arts negatives at speeds up to two 18" x 24" sheets per minute
- Improved negative quality
- Dramatic time and chemical savings
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- Accurate time, temperature, agitation control
- Sturdy construction; stainless steel protection
- Simplified operation

WRITE for further details and folder describing the Lithoflo Processor. Also ask for Haloid's new catalog of negative materials for the graphic arts.

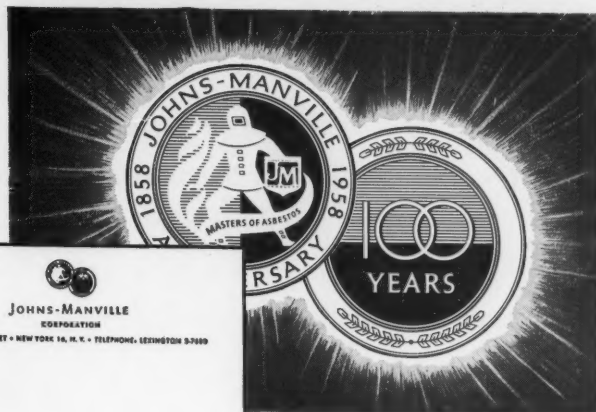
THE HALOID COMPANY • 58-337 Haloid Street, Rochester 3, N. Y.
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HALOID®

Ideal for fine-screen reproduction . . . assures uniform dot size automatically PROVIDES . . .

- Processing time control to ± 1 second
- Temperature control to $\pm \frac{1}{2}^{\circ}\text{F}$ †
- Uniform agitation

†When Pako-Temp temperature control or equivalent is installed by purchaser.



A century of industrial leadership is expressed in this symbol which will keynote the Johns-Manville anniversary throughout 1958.

Progress *builds on* **Quality!**

You can tell a company's character by the letterhead it keeps. Johns-Manville, a long-time Strathmore user, for example, recently selected still another fine Strathmore paper for its anniversary letterhead. Such continuing loyalty is, happily, common with Strathmore users—among whom are an extraordinary number of the most distinguished firms in the nation. They remain convinced, year after year, that their business correspondence on Strathmore is a quality character reference of the most expressive sort.

Johns-Manville protects against fire, weather and wear with asbestos building materials...safeguards water supplies with asbestos cement pipe...controls heat and cold with insulations, motion with asbestos brake lining. Johns-Manville makes homes more comfortable and helps industry produce better products for better living.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT, THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND, ENVELOPES TO MATCH CONVERTED BY OLD COLONY ENVELOPE CO.

STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER, REPLICA.



Strathmore
Advertisements
in national
magazines tell
your customers
about the
letterheads of
famous American
companies on
Strathmore
papers. This
makes it easier
for you to sell
these papers,
which you know
will produce
quality results.

*This
series
appears in:*

NEWSWEEK
BUSINESS WEEK
MANAGEMENT
METHODS
PRINTERS' INK
SALES
MANAGEMENT
ADVERTISING
REQUIREMENTS
ADVERTISING AGE
PURCHASING

With men whose heritage is pioneering, it is natural to be a step ahead of competition. Men like these don't follow trends. They set them. Today these leaders have quietly started a trend in the fine printing field . . . shifting away from the now commonplace to a truly distinctive litho blanket . . . the David M of 1958. And these men will be followed. For even the less discerning can readily see that the David M litho blanket is the leader in the printing world.

LET'S LOOK AT THE FACTS



SINCLAIR & VALENTINE, EXCLUSIVE REPRESENTATIVE OF THE DAVID-M BLANKET / GURIN-RAPPORT INC., 30 S. WELLS, CHICAGO





Wedgwood[®] coated offset

BY CHAMPION

This insert, reproduced by offset lithography on Wedgwood Coated Offset, eighty pound basis weight, shows the capabilities of this paper for black and white halftone, line and four-color reproduction. Wedgwood Coated Offset is first choice of advertisers and lithographers for quality and press performance.

THE CHAMPION PAPER
AND FIBRE COMPANY
HAMILTON, OHIO



—One of a series designed to demonstrate the print-
ability of Champion Papers—

CHAMPION SETS THE PACE IN PAPERMAKING

ALBERT GOMMI

THE PARADE OF CHAMPION MERCHANTS

QUALITY HOUSES THAT OFFER A QUALITY LINE OF PAPER

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Mobile	The Partin Paper Company			Cincinnati	The Cincinnati Cordage & Paper Company
Montgomery	W. H. Atkinson				The Queen City Paper Company*
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ARKANSAS		MARYLAND		Dayton	The Cincinnati Cordage & Paper Co.
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Denver	Carpenter Paper Company*	MISSISSIPPI			Paper Merchants, Inc.
	Graham Paper Company	Jackson	Jackson Paper Company		Whiting-Patterson Company, Inc.
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New Haven	John Carter & Co., Inc.	Kansas City	Carpenter Paper Company	RHODE ISLAND	
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Macon	The Macon Paper Company	Concord	John Carter & Company, Inc.	Austin	Carpenter Paper Company
Savannah	The Atlantic Paper Company	NEW JERSEY		Dallas	Carpenter Paper Company
IDAHO		Newark	Central Paper Company	El Paso	Carpenter Paper Company
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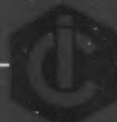
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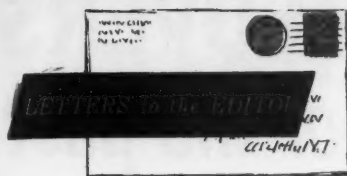
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My intentions are trying to form a litho club. I hope you can be of some help in this matter.

May we have permission to use articles from ML that would be of interest to our readers? The book will be in color and aimed at the small printers who have gone into the offset field. Our intention is to set up a training program.

John E. Ladenburger,
Louisville

Permission to reprint articles, with credit line, is given. Copy of your letter has been forwarded to J. Leonard Starkey,

president of National Association of Litho Clubs, who will give you helpful advice on organizing a litho club.—*Editor*.

Reprints on Cold Comp.

Dear Sir:

We would appreciate receiving a copy of a reprint on "Cold Composition," by Gordon R. Ewing, in the November issue of ML, page 47.

A. Siegel,
Mergenthaler Lintoype Co.
Brooklyn

No reprints were made, but tear sheets of the article have been sent.—*Editor*.

Presensitized Survey

Dear Sir:

We are making a survey of the field of presensitized plate lithography. You have been recommended to us as a possible source of information with respect to these plates and the chemicals used with them.

We would appreciate getting whatever information you feel can be made public.

Jack J. Bulloff,
Battelle Memorial Institute,
Columbus, O.

In 1956 ML published a series of three articles on presensitized plates. A copy of a reprint of this series is enclosed. For further information on the subject, you might contact the National Association of Photo-Lithographers, 317 W. 45th St., New York 36, for transcript of convention program on this subject.—*Editor*.

Likes C.L.I. Story

Dear Sir:

I was very pleased, as were my associates, to read the very fine story about the Chicago Lithographic Institute in the December issue of your magazine (page 44).

The school has been a source of pride to both labor and management in Chicago
(Continued on Page 121)

Meetings

Rotary Business Forms Section, PIA, Edgewater Beach Hotel, Chicago, March 18-21.

Lithographers National Association, 53rd annual convention, Arizona Biltmore Hotel, Phoenix, Ariz., April 28-May 1.

National Association of Litho Clubs, annual convention, Shoreham Hotel, Washington, D.C., May 1-3.

International Fair for Print and Paper, DRUPA, Dusseldorf, Germany, May 3-16.

Southern Graphic Arts Association, 37th annual convention and exhibit, Brown Hotel, Louisville, May 19-21.

Research and Engineering Council of the Graphic Arts, eighth annual meeting, Edgewater Beach Hotel, Chicago, May 21-23.

Web Offset Section, Printing Industry of America, Edgewater Beach Hotel, Chicago, June 5-6.

8th Annual Southwest Litho Clinic, Rice Hotel, Houston, June 20-22.

Technical Association of the Graphic Arts, annual convention, Beverly Hilton Hotel, Los Angeles, June 23-26.

National Association of Photo-Lithographers, annual convention, Statler Hotel, Boston, Sept. 10-13.

Printing Industry of America, 72nd annual convention, Hotel Statler, Dallas, Oct. 13-16.

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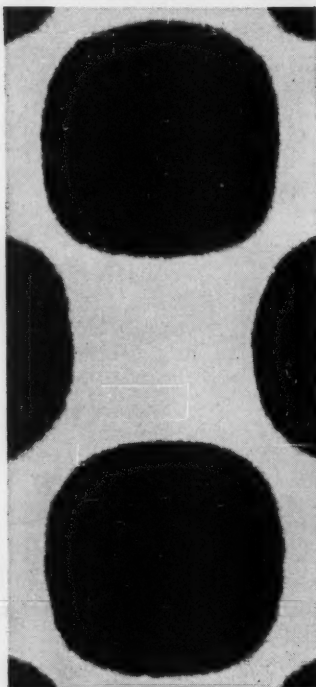
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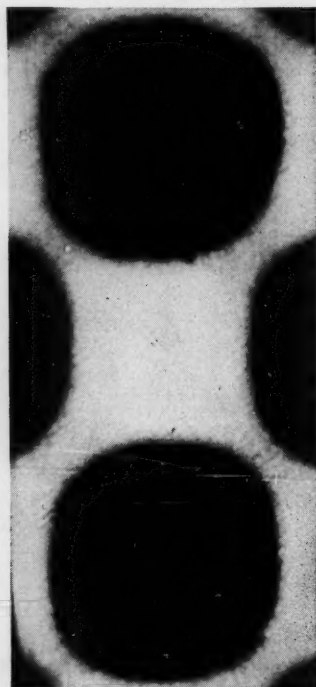
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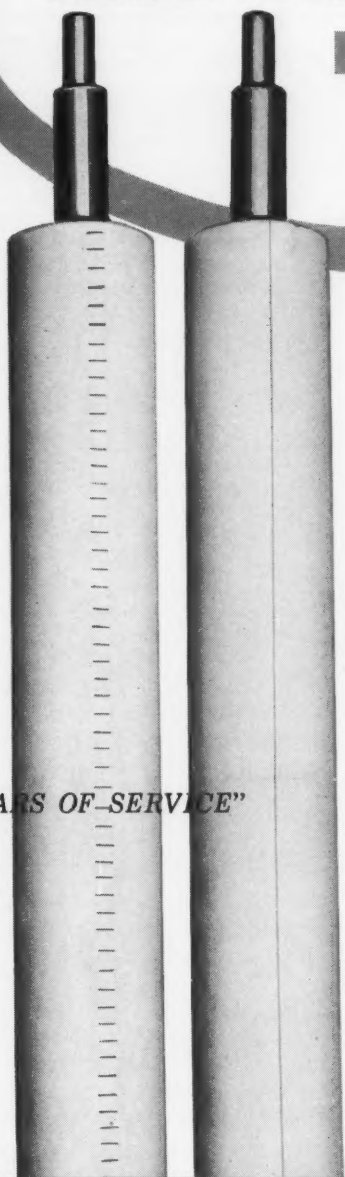
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CONTENTS

Chapter

1. **Properties of Inks** . . . Review of physical characteristics; general types of inks; steps in manufacture of inks; definition of terms.
2. **Purchasing Printing Inks** . . . Ink requirements and specifications; "doctoring inks"; selecting your supplier; estimating ink consumption for offset work and letterpress; ink coverage chart.
3. **The Private Ink Plant** . . . Analyzing some of the misconceptions as to the advantages of operating your own ink plant; discussion of the "basic ink system."
4. **Manipulation of Ink** . . . Color matching and what the pressman can safely do to "adjust" inks; ink storage, shelf life; additions of reducer, drier, varnish, etc.; improving body.
5. **Inorganic Pigments** . . . Properties and characteristics of pigments as they affect inks; discussions of natural and manufactured mineral pigments; charts showing properties and uses of ten mineral pigments and 18 important inorganic pigments.
6. **Organic Pigments** . . . History, preparation of intermediates; charts showing properties and uses of more than 45 important organic pigments; classification of dyestuffs.
7. **Black Pigments** . . . General discussion: characteristics and manufacture; lampblack; furnace black; thermal decomposition blacks: mineral black; manganese black; graphite: iron oxide black.
8. **Printing Ink Vehicles** . . . Vegetable drying oils; linseed oil and linseed oil varnishes: lithographic varnish; chinawood or tung oil:

Chapter

- soybean, oiticica oil; vegetable semi-and non-drying oils; alkyd, fish, rosin, fatty acid, mineral oils; pitch varnishes.
9. **Driers and Drying** . . . The six methods of drying; theories of drying; paste driers, japan driers; concentrated driers; cobalt driers.
 10. **Letterpress Inks** . . . Ink classification, specification of stock; job press inks; automatic press ink; flatbed cylinder press inks; web press inks; required properties of the inks; relation of ink to stock; inks for various stocks and their requirements; halftone black inks and process inks.
 11. **Lithographic Ink** . . . Requirements and characteristics are given for lithographic inks; offset printing inks; dry offset printing inks, etc.
 12. **Intaglio Printing Inks** . . . Requirements of inks for intaglio printing; copper plate engraving inks; steel plate engraving inks; stamping inks; photogravure inks; rotogravure inks; classification of rotogravure inks.
 13. **New Types of Inks** . . . Thermosetting inks; synthetic litho inks; hot wax inks; aniline inks; steam-set or moisture set inks; pressure set inks; silk screen inks; metallic inks: water color inks.
 14. **Testing of Inks** . . . Equipment needed; dry color testing for strength; resistance, permanence, particle size, etc.
 15. **Ink Problems and Remedies** . . . Ink difficulties encountered in letterpress and lithographic printing are detailed, listing the symptoms, causes and suggested remedies.
- Glossary**

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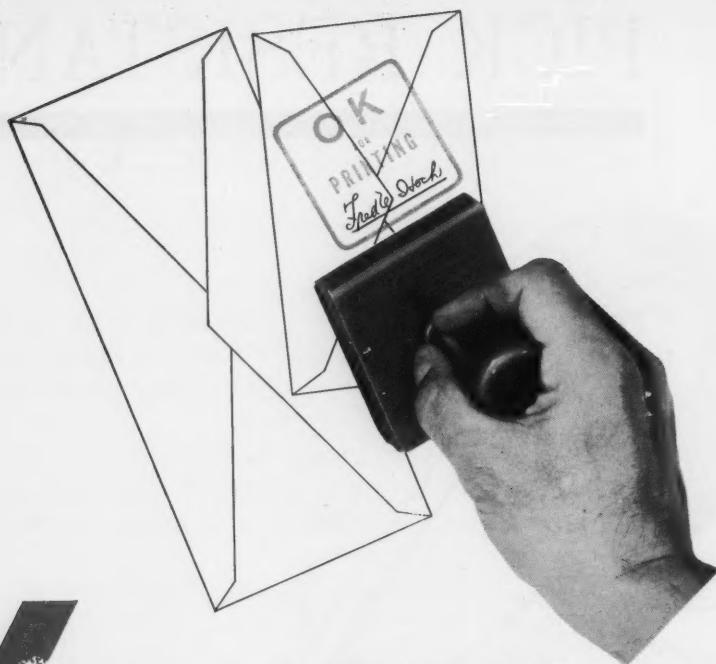
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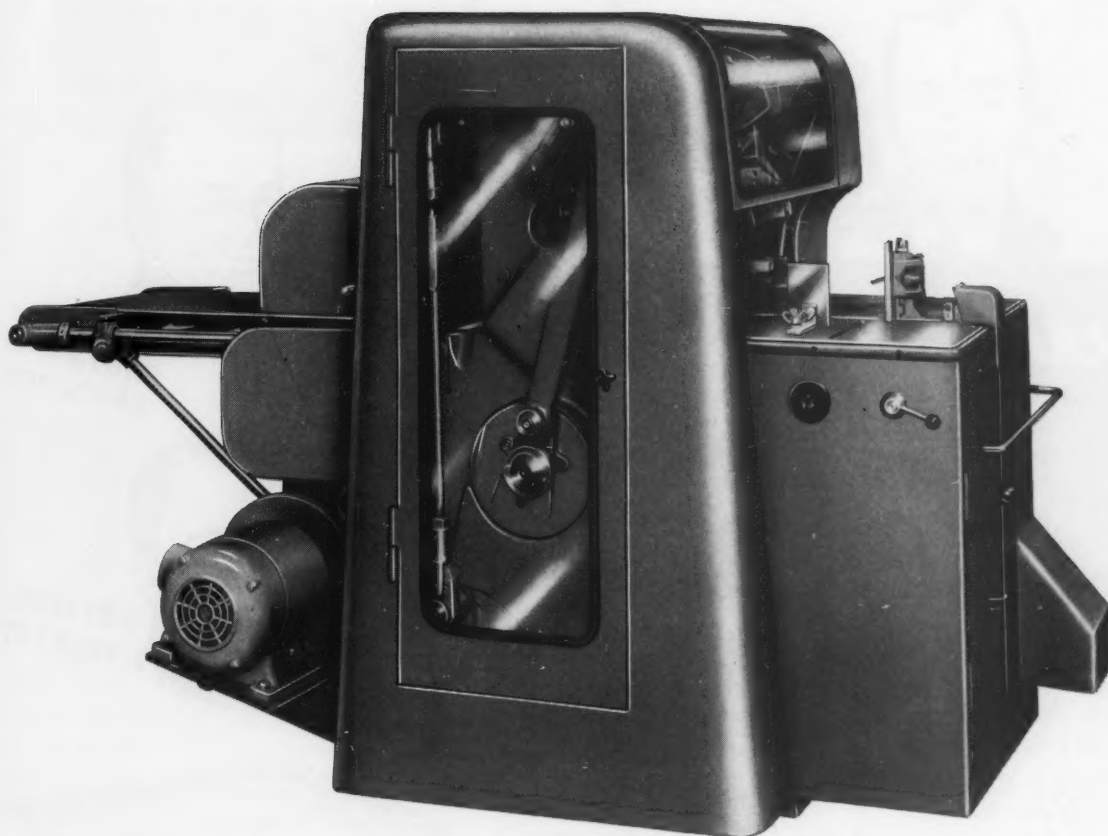
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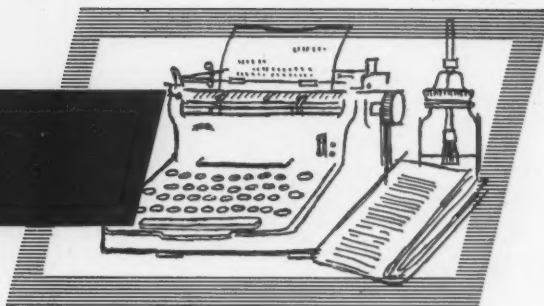
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EDITORIALS



Hot or Cold Composition?

*The time has come in graphic arts,
To hold an inquisition,
To talk of metal hot and cold,
Of photocomposition.*

PARAPHRASING the advice of the Walrus in *Alice and Wonderland*, that seems to be the position of the graphic arts today, according to many observers. Included among them is Martin M. Reed, president of Mergenthaler Linotype Co. Writing in the Jan. 18 issue of *Editor and Publisher*, Mr. Reed asserts that "after 10 years of discussing and experimenting with it, . . . the graphic arts is at last pausing to ask about cold type the crucial questions of usefulness, practicability and economics."

Equipment manufacturers — who have a stake of \$8,000,000 invested in development of phototype-setting machines — should provide reliable engineering studies on the units, Mr. Reed believes.

Likewise, ML believes, printers and lithographers themselves have an obligation to determine the cost of their own operations. How many know what cold composition (which includes everything from hand lettering, adhesive backed sheets, and typewriter composition to phototypesetting) costs them? How many know the costs of *any* of their composition—hot or cold?

The sad fact, surveys have shown, is that the lithographer or printer who knows what composition and every other operation in his shop costs him still is a distinct novelty in the industry, even

in these days of rapid advances in other fields, like platemaking, photography, masking, and presswork.

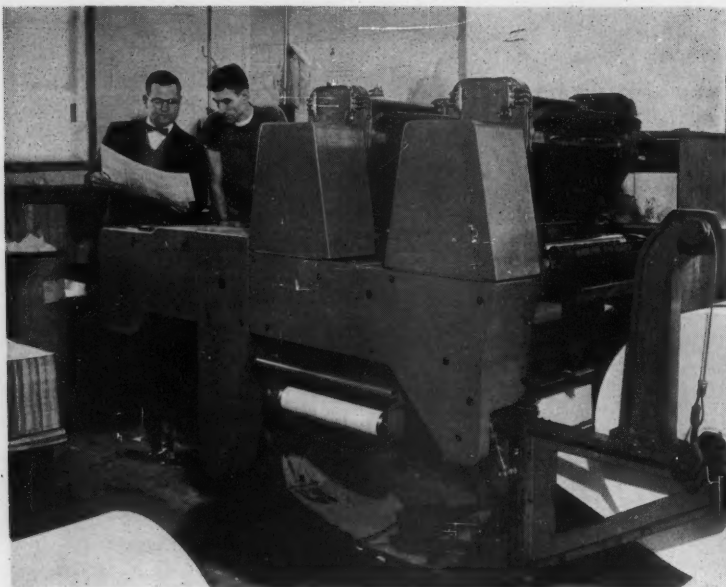
The lithographer never will be able to install or operate equipment at top efficiency and at top profit, unless he knows all his costs. He should be willing to cooperate in cost studies with the phototype-setting manufacturers and with industry research groups (like the Research and Engineering Council) in an attempt to put cold type in its proper perspective.

Any other approach to the problem, particularly one based on haphazard suppositions and guesswork, will only serve to confuse the issue and further delay any confident decision on the place of cold composition in the graphic arts.

Printing Week 1958

LITHOGRAPHERS and printers in many cities this month are directing their attention during Printing Week toward encouraging school children to consider printing as an interesting and profitable career. It is a wise move. Instead of trying to make each successive Printing Week bigger and louder, these cities are quietly and effectively taking the message into the schools.

There will always be customers for printing of all description. But, if the current manpower trend continues, there may not always be enough skilled printers and lithographers to produce it. The school approach is one that other cities might do well to consider now for next year's observance.★



Ralph H. Laffler, president of the Hackensack, N. J. litho firm, examines a 11½ x 17½ sheet from the ATF web-offset press.

Neo Printing Co.:

From Duplicator to Web in

NEO PRINTING CO. in Hackensack, N. J., is a relatively small but prosperous offset plant, grossing about \$250,000 annually, that is really going places. Headed by 37-year-old Ralph H. Laffler, president and founder, Neo services northern New Jersey with a smattering of jobs from out-of-state which have been attracted by the company's current magazine and newspaper advertising program.

The significant thing about Neo is that it has been so successful in only four years, and that it started business under conditions which are not ordinarily considered optimistic. With only \$2,500 in capital, one employee, and a line of equipment consisting of a duplicator, an IBM Typewriter and a Varityper, Mr. Laffler in 1953 seemed to be heading for the fate of many printing plants which start in business under-equipped and under-capitalized. Indeed, his competitors predicted prompt failure.

Now Has Web Press

Instead of failing, Neo prospered. With very little additional capital put in, Neo now has 14 employees, a full pressroom equipped with an ATF Chief 24, an Ebco 22 x 34", a 14 x 17" Lithoprint, and an 11½ x 17½" ATF Green Hornet Web fed offset press. An ATF Craftsman does the camera work and an Anderson step and repeat is used for platemaking. Stripping table, platemaker, cutter, and folder complete the major pieces of equipment. Neo also has an Inter-type Fotosetter, which enables it to provide best quality reproduction. With the addition of the Green Hornet, Mr. Laffler has joined the ranks of the progressive printers who are "going web."

Mr. Laffler's first association with the graphic arts was in promotion and publicity for hockey games at Madison Square Garden in N. Y., coupled with an associate editorship of a

Westwood, N. J. community newspaper and a stint as sports announcer for radio station WPAT, in Paterson, N. J. In February 1942 he entered the army. Today he is in the U. S. Army Reserve, commanding the 210th Field Press Censorship Detachment in N. J. In 1946 he started a 7 x 10" shopping guide with free circulation rapidly rising from 5,000 to 10,000. Two years later he moved to Hackensack and started the Bergen Offset Co. with an ATF Chief 20 and a 17 x 22" letterpress. When the Korean war broke out he was called back to duty. The plant was liquidated and all debts paid. Returning to civilian life in 1952, he spent one year as a successful printing salesman before going into business for himself once more.

'Work Follows Press'

Mr. Laffler attributes his current success and future prospects to two

things: producing a good quality job and giving good service. Actually there is still another reason which may be even more important.

As Mr. Laffler puts it: "I've always believed in going out for business, rather than waiting for it to come in. The work follows the press, and not the other way around as many printers believe. If I waited until I had enough orders to justify getting a bigger press I'd probably still have only a duplicator. The thing to do is to put yourself in the position of being able to offer a new service, or the same service but supplied by a really new piece of economic equipment."

The "new service" approach was used in 1953 when Mr. Laffler offered to supply the needs of ad agencies in northern New Jersey which, had hitherto bought most of their lithographic work in the big Newark or

job requiring 5,000 sheets on a 17 x 22" press, for example, would take about one hour and 30 minutes for makeready and presswork. On the web the same job would take about 40 minutes for makeready and presswork.

"While a more expensive press to run, Mr. Laffler says, "the savings in time more than make-up for the increased hourly cost. Top speed is 25,000 impressions per hour, with an average production of about 15,000. The longer the run, the more economical the press."

Similar production comparisons hold for the other sheet-fed presses, even if the work would be done 16-up on a 35 x 45" two-color. The longer the run, the greater the advantage. The question which Mr. Laffler faced is whether or not a relatively small sheet-fed shop could "go web." The volume of work going through the plant would have to be considerably increased. With a very limited sales staff (one assistant), the resources of a small firm could be strained if the work did not come in.

Increased Volume

He felt that the investment in the web would be paid for by the increased volume which it could handle at low cost on the longer runs. The shorter the run, the higher the cost per 1,000, but Neo's president feels that the web press is so fast as to make it competitive with sheet-fed even on runs as low as 5,000.

With the web press Mr. Laffler hopes to double his sales volume in

three years. To gain it he has embarked on an advertising program in the *Direct Mail Reporter* and in the *New York Times*. The market he hopes to tap is that of sales letters, letterheads, direct mail literature and forms.

Mr. Laffler uses coupon ads which offer to send samples, order forms and price lists. Headlines emphasize price, such as "Less than 1/3¢ Per Letter," and "Lowest Cost Per Thousand." He plans soon to push two-colors, two-sides on 8 1/2 x 11" which can be achieved on the press with a "doubling ending" attachment.

"The companies we are aiming for," Mr. Laffler says, are not accustomed to asking for specifications for each job. "We therefore offer them a standard price list, based on size of sheet, number of colors, number of copies. The rate per thousand depends on the size of the run."

Eliminate Bids

"What we are doing is eliminating the need for bids and making it possible for the customer to become his own estimator and production man, choosing the quantity, paper, and format most economical for his purpose. We are happy to take work from other printers but we have only one standard price list for all."

Summing up the story, Mr. Laffler says his experience is proving this: "the future in printing belongs to those who are quick to make maximum use of new machines and have the determination to find the best markets for the economies which those machines effect."★

Four Years

New York market.

The first "really new piece of economic equipment" was the Fotosetter in 1955. The most recent piece, which necessitates a considerable jump in the amount of work processed by the company, is the ATF Green Hornet, a web-fed offset press which takes up to a 17" wide web, with automatic cut off at 11".

The jump from sheet-fed work to web, in the opinion of many printers, should be made only when there is a sizeable amount of work on hand to warrant the investment. Mr. Laffler, on the other hand, felt that a small web press, whose production might average 18,000 or 20,000 sheets per hour, enables the small printer to go after the long-run jobs, without putting a strain on his staff or his photo-mechanical department.

Ordinarily 8 1/2 x 11", and 11 x 17" work would be done on a sheet-fed press. A 10,000 11 x 17" two-side

Neo's truck in front of plant. Note emphasis on "Photo Offset" in the sign on side of building, with company name getting "second billing."



handling

PAPER

in the pressroom

By Robert F. Reed

Lithographic Technical Foundation

ONCE the paper is received in a flat condition by the lithographer, it is his responsibility to keep it that way. To do this he should have a thorough knowledge of the paper's properties and its requirements for offset. He should know how to handle paper to keep it in good shape, and the reasons for the necessary steps and precautions. By following the proper system he can avoid much loss of press time and maintain consistently good color register.

In many lithographic shops paper is stored in part of the pressroom. In others, there is a separate paper storage room, and paper is brought into the pressroom only as needed. In the first case, the storage atmosphere is that of the pressroom. But in the second case, the temperature and relative humidity of the storage room may be quite different from that of the pressroom. Any such temperature difference can cause trouble even though the paper is kept wrapped and sealed to protect it from humidity changes.

So, if the paper is stored in space other than the pressroom, it is strongly recommended that such storage space be kept constantly at the same temperature as the pressroom. And, if the pressroom is air-conditioned, it is best if the paper storage room is air-conditioned to the same temperature and relative humidity. The reasons for this will be made clear as we go along.

When paper is received from the mill, all skids should be checked for tears or breaks in the wrapping. These should be mended with gummed tape before the paper is put in storage, to prevent access of air.

This is a chapter from Technical Bulletin No. 8, *What the Lithographer Should Know About Paper*, by Robert F. Reed, of the Lithographic Technical Foundation, issued last month. It is available from LTF at 131 East 39th St., New York 16. Price is \$1.50 to members, \$5 to non-members (plus 18 cents postage and handling). A feature of the volume is a glossary of paper terms. This chapter from the 156-page book is reprinted with permission of LTF.

The best system for handling paper in the lithographic plant to avoid feeding, wrinkling, and register troubles includes the following steps:

1. Temperature conditioning (bringing the paper to pressroom temperature).
2. Testing to find out how close the paper is to balance with the pressroom humidity.
3. Moisture conditioning, if necessary (bringing the paper to moisture balance with the pressroom humidity).
4. Protecting piles of paper between printings.

Without this system, the lithographer is taking chances and asking for trouble. With it, he knows what he is doing and has complete control of the paper at all times.

Conditioning of Paper

The reasons why paper should be at pressroom temperature when first unwrapped in the pressroom are often not understood. Some think that, if

the paper has the proper moisture content, its temperature makes no difference. This is not true.

Paper shipped in freight cars or trucks may arrive at the lithographic shop considerably colder or warmer than the pressroom atmosphere, depending on the season. If unwrapped immediately, cold paper cools the air surrounding it. And since cooling increases the relative humidity, the unprotected edges of the paper take on moisture. Skids of sheet paper quickly become wavy, and the edges of roll paper become slack.

With very cold paper, moisture can actually condense on the edges like it does on a glass of ice water on a warm summer day. Figure 1 shows how relative humidity changes with temperature although the absolute humidity (amount of moisture in the air) stays the same.

Waviness caused by unwrapping cold paper in a warm pressroom can't be removed by ordinary paper-conditioning methods. The reason is that the moisture content in the edges goes higher than equilibrium with the pressroom atmosphere. So, when such paper is hung, the edges and interior of the sheets approach equilibrium from different directions. They can't come to the same equilibrium moisture content and at least some of the waviness will remain.

Just the reverse happens if paper is warmer than the pressroom atmosphere when it is unwrapped. Such paper warms the surrounding air and lowers its relative humidity. The edges thus lose moisture and shrink. However, tight edges resulting from warm paper are more easily removed by

paper conditioning and cause less trouble than wavy edges due to cold paper.

The foregoing shows the importance of bringing the paper to pressroom temperature before unwrapping it. This can be called "temperature conditioning." It simply means storing the paper in a room held at pressroom temperature for one to seven days before unwrapping it. The length of time depends on the size or volume of the packages, since large skids take longer than small skids or cartons to make the adjustment.

The time required for paper to become temperature-conditioned is shown by the chart, Figure 2. To find the approximate temperature of the paper, make a small hole in the moisture-proof wrapping and insert a thermometer so that the bulb touches the paper. Read the temperature after it becomes constant, and seal the hole with tape. Then, knowing the difference in temperature between the paper and the pressroom, and the volume of the pile in cubic feet, it is a simple matter to refer to the chart and find the length of time the pile needs to be stored to reach pressroom temperature.

Example: A skid of 40 x 54-inch paper, 48 inches high is found to be at 45° F. The pressroom temperature is 75° F.

Size of pile is $\frac{40'' \times 54'' \times 48''}{1,728} = 60$ cubic feet
Temperature difference is $75^\circ - 45^\circ = 30^\circ$ F.

To find the time required for the paper to reach the pressroom temperature, find 30°F. on the base line of the chart, follow the vertical line from this point to the curve for the number of cubic feet nearest 60 (48 cu. ft.), then follow the horizontal line to the time axis on the left. In the above case the minimum time for temperature conditioning before unwrapping the skid is 38 hours.

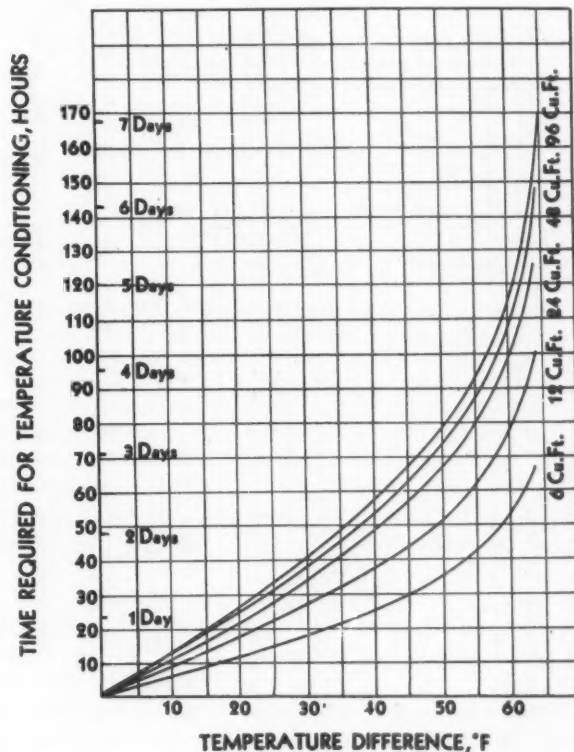
Testing for Moisture Balance

After the paper has been temperature-conditioned it can be unwrapped. It should then be tested immediately for moisture balance. To do this, insert the Paper Hygroscope into the pile about 6 inches from the top and read the difference in humidity be-

Temperature, °F	Relative Humidity, %
100	24
95	28
90	32
85	38
80	45
75	52
70	62
65	74
60	88
56	100

Fig. 1 Effect of changes of temperature on relative humidity when absolute humidity remains constant.

Fig. 2
Temperature-conditioning chart for paper.



tween the paper and the pressroom atmosphere.

If the paper is found to be between equilibrium with the pressroom and eight percent RH on the moist side, it can safely be run without further treatment. If not, consult Figure 3 on page 38. Whether or not it needs to be conditioned will be determined by the sheet size, the register requirements, and the number of printings.

Moisture Conditioning

Moisture conditioning usually is called paper conditioning in the shop. It is the process of adjusting the moisture content or relative humidity of

the paper to balance with the existing pressroom atmosphere. Its main objective is to enable the paper to remain flat and not develop wavy or tight edges before or during printing.

Years ago, before the properties and requirements for lithographic paper were well known, it was customary for the paper maker to supply paper with a moisture content of 2½ to 3 percent. Such paper, if not already wavy when received by the lithographer, often became wavy very quickly when unwrapped. In those days, all paper used for jobs requiring close register was conditioned in some way by the lithographer.

Nature of Printing	Hygroscope Reading	Recommendation
No Register—danger of wrinkles only	12 dry to 8 moist	Safe to print
	More than 12 dry or more than 8 moist	Condition paper
Commercial Register—single printing on 2- or 4-color press	8 dry to 8 wet	Safe to print
	More than 12 dry or more than 8 moist	Condition paper
	12 dry to 8 dry	Use judgment
Close Register—single printing on 2- or 4-color press	5 dry to 8 moist	Safe to print
	More than 10 dry or more than 8 moist	Condition paper
	10 dry to 5 dry	Use judgment
Commercial Register—two or more printings	4 dry to 8 moist	Safe to print
	More than 8 dry or more than 8 moist	Condition paper
	8 dry to 4 dry	Use judgment
Close Register—two or more printings	0 (balance) to 8 moist	Safe to print
	More than 5 dry or more than 8 moist	Condition paper
	5 dry to 0 (balance)	Use judgment

Fig. 3 Decisions on conditioning paper based on paper hygroscope readings and job requirements.

Some lithographers conditioned wavy-edged paper by placing the skids in a "hot room" (100° to 110°F.) for several hours prior to printing. This caused the edges of the sheets to shrink and flattened the paper so it would run through the press. But the waviness would quickly return, and the piles would have to be put back in the hot room before printing the next color.

Other lithographers racked paper in small lifts for 24 to 48 hours before printing. This, of course, allowed the paper to adjust its moisture content upward. Cold paper, racked immediately upon being unwrapped, would warm up more uniformly and would not develop extremely wavy edges.

Later on, stationary hangers were developed. At first the paper was hung in small lifts without air circulation, which still required 24 to 48 hours and required much space. But the introduction of blowers to force air between the sheets cut the time to two to eight hours depending on the weight of the paper. Now there are several types of efficient paper-conditioning machines that take up relatively little space.

Formerly, the length of time the

paper should be hung was up to the lithographer's judgment, and conditioning was often incomplete. Now, however, the use of the Paper Hygroscope makes it possible to tell when the paper has reached moisture equilibrium, and there is no need for guess work.

Paper conditioning alone doesn't eliminate the register problem. Weather conditions change from day to day, and often from hour to hour. Paper conditioned today may be too moist or too dry for tomorrow's atmosphere. The solution to this problem is air-conditioning of the pressroom and paper storage areas. Then, once the paper is brought to moisture balance, there are no atmospheric changes to affect it. Air-conditioning plus controlled paper conditioning is the only practical solution of the register problem. This is why many of the shops doing fine color work are air-conditioned today.

During the 1930's, paper-conditioning methods and their effects on color register were studied by the National Bureau of Standards at the lithographic department of the U. S. Coast and Geodetic Survey. This research was sponsored by the Lithographic

Technical Foundation. It resulted in recommendations that have been followed by some paper mills and lithographers with marked success.

This research showed that the ideal moisture content of paper for offset printing would be such that the paper would be in equilibrium with an atmosphere five to eight percent higher in relative humidity than the pressroom atmosphere. This is the same as saying that the "relative humidity of the paper" should be five to eight percent higher than that of the atmosphere in which it is to be printed. In this condition, the paper's moisture content would be only about 0.5 percent above its equilibrium value.

The reason for this is that during printing the paper picks up some moisture from contact with the moist offset blanket. For a 60-pound sheet, this increase in moisture can be from 0.1 to 0.3 percent for each impression. On a four-color job this can add up to 0.4 to 1.2 percent. If the paper were just at equilibrium with the pressroom atmosphere before starting a multicolor job on a single- or two-color press, this build-up of moisture could cause the paper to expand or "stretch" so that the later colors would be slightly out of register. But if the paper at the start contains some excess moisture, its evaporation during feeding and delivery of the sheets just about balances the moisture added by the press. There is thus no net change in moisture content or sheet dimensions. The five to eight percent higher humidity in paper at the start provides the proper excess of moisture to accomplish this as shown in Figure 4. It also prevents the development of wavy edges, and yet is not high enough to cause the paper to become tight-edged or baggy.

Practically, the effect of press moisture is to expand or stretch the paper almost entirely in its cross-grain direction. But, if the sheets are "grain-long," any such stretch between color printings can be compensated for by a shift of packing from the plate to the blanket. Press moisture causes serious trouble only when the paper is run grain-short since there is no good way to change the impression length across the press.

While five to eight percent relative humidity above the pressroom atmosphere is ideal for paper, the important thing in obtaining register is to keep the sheets flat and free from wavy or tight edges. To do this, the paper's relative humidity should be slightly above that of the pressroom atmosphere. But there is often considerable leeway, depending on the size of the sheets, the degree of register required, and whether the job is to be run on a single- or multi-color press.

The four-color press allows the most leeway, since the press moisture can't penetrate the paper fast enough between colors to affect sheet dimensions or sheet distortion, and good register can be obtained with paper that is not within the ideal humidity range.

Nowadays, relatively little paper needs to be moisture-conditioned in the lithographic shop. This is mainly because:

1. Many of the shops doing color work are now air-conditioned.
2. Paper mills are making every effort to supply paper that meets lithographers' relative humidity requirements.
3. Lithographers are storing paper until it reaches pressroom temperature before use, and then testing it with the Paper Hygroscope to determine if it needs to be conditioned.
4. More and more printing is being done on two- and four-color presses.

The decision as to whether or not a paper should be conditioned before printing depends on several factors, and not on the Paper Hygroscope reading alone. Other factors, as previously mentioned, are sheet size, num-

ber of printings and closeness of register required. So the final decision depends to a large extent on experience and judgment.

As the result of a survey of shop experience* it is possible to indicate by a chart or table whether a paper is in suitable moisture balance or requires conditioning, depending on the particular job requirement. Figure 3 represents an approximate guide for such decisions by the lithographer. But the lithographer's judgment should take into account the type of paper, size of sheet, and the critical nature of the register.

Protecting Between Printings

Protection of paper between print-

*Hammer and Greenwood: *Paper Moisture Balance in Lithography*, Proceedings of the Sixth Annual TAGA Meeting, 1954.

ings is important in shops that are not air-conditioned. If the paper is not so protected, the continually changing pressroom relative humidity will affect the edges of the printed sheets, causing alternate expansion and contraction and varying degrees of waviness and edge-tightness. And any change of this kind affects the register of the next color. It is all-important that the paper retain its original flatness until all colors are printed.

In air-conditioned pressrooms, where the relative humidity and temperature are maintained constant within narrow limits, protection of the piles between printings is not necessary.

The use of moisture-vapor-proof covers for protection of paper is (Continued on Page 123)

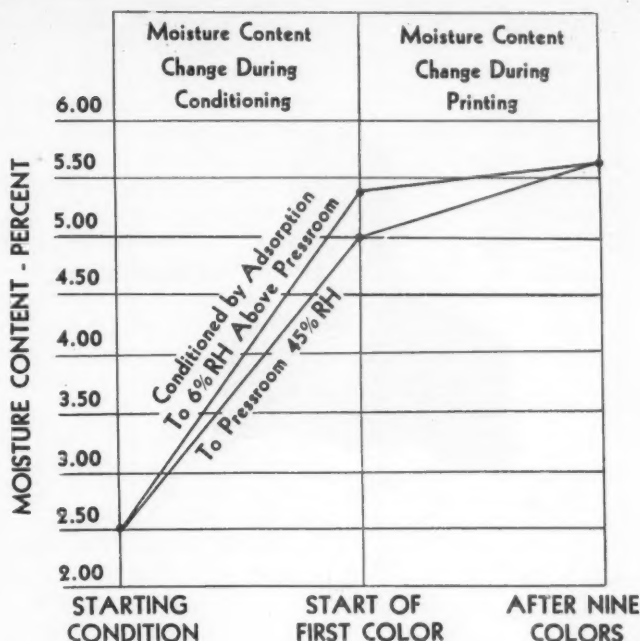


Fig. 4 Results from a test showing how paper conditioning affects the moisture gain in paper during multicolor offset.

Fig. 5 Diagram of modern paper-conditioning machine. Water spray can be used to raise RH above that of pressroom.

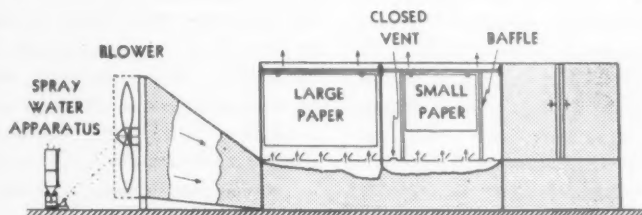


Fig. 6 Paper Hygroscope.





Fraggos

New York



NALC 3-Way Phone Hookup Successful at Regional Meetings

AT 1:55 p.m., on Saturday, Jan. 25, telephones rang in New York, Detroit and Dallas, and the experimental three-way phone conference of the National Association of Litho Clubs got underway for one hour. Representatives of 24 of 27 member litho clubs of NALC spoke back and forth in an hour-long communication that cost the association \$150 but saved far more than that in transportation costs.

The occasion was the meeting of the NALC Council of Administration, which annually meets several months before the NALC convention to discuss club problems and prepare the agenda for the convention.

The suspense in New York as 23 delegates awaited the phone hookup was something akin to the atmosphere of a transatlantic cable laying, or "pulling in" a distant radio station on a homemade crystal set. For, while an NALC committee had made the

phone plans far in advance, no one was quite sure—until the voices of James Fraggos in New York, Frederick Fowler in Detroit and Frank King in Dallas were heard simultaneously—that the whole thing was going to come off successfully.

It was a success, speakers in each city attested, and in New York, after the call, the group unanimously voted to recommend at the convention in Washington, May 1-3, that the regional meetings and phone arrangement be made a permanent feature of these meetings.

Electronically, the experiment was not a complete success. For one thing, the amplifier at the Biltmore Hotel in New York was inadequate, as, apparently, was the one in the Adolphus Hotel in Dallas. But once connections were completed, the conference went off smoothly.

The call was initiated in Dallas at 1:55. New York and Detroit (Stat-



Starkey



Dallas

ler Hotel) were on the phone a few seconds later. By 1:58, however, Dallas was disconnected and there was some confusion for three or four minutes. By 2:05 the signal was clear, and J. Leonard Starkey, president of NALC, who moderated the Dallas session, welcomed members in the other two cities. He said the regional idea had been successful in Dallas. Detroit and New York concurred.



Detroit Report

At the Detroit meeting, where 22 persons represented eight of 10 Midwest clubs, Mr. Fowler summarized the results of the morning session.

The group had discussed the proposed "President's Cup," he said, with the conclusion that further study is needed to determine an equitable basis for awarding the trophy. (The cup is the idea of Mr. Starkey, who suggested awarding it to the club showing greatest membership growth each year.)

He said the rough draft of the booklet on forming and joining litho clubs, prepared by Stephen Rubenstein, of the Philadelphia Club, was well received.

Albert Tucker, convention chairman for the Washington meeting, urged all 27 clubs to be represented at the convention.

Mr. Tucker said that several requests have been received from suppliers desiring to exhibit their equipment at the NALC convention. A decision will be made soon, he said, after various aspects of this innovation are discussed.



New York Report

At 2:17, James Fraggos, president of the Boston club, spoke for the New York meeting where 23 representatives were present from Boston, Connecticut Valley, Rochester, New York, Philadelphia, Baltimore and Washington. He summarized the morning dis-

cussion on the President's Cup, in which, as in Detroit, various problems were aired. One problem, according to Daniel Ford, president of the New York club, is that clubs differ in their ratios of active and associate (supply) members, presenting an inequity. Mr. Fraggos had urged that suppliers be disregarded and only lithographers counted. Thomas Boram, of Baltimore, suggested that the percentage gain in attendance at meetings, and not actual membership, be the criterion; a proposal which was promptly supported by Peter Rice, of New York, and Mr. Rubenstein. David Gandelman, of the Connecticut Valley Club, mentioned the problem such clubs as his have in achieving good attendance when a majority of members must travel a great distance to the meetings.

Mr. Rubenstein got on the phone (2:22) and told of his work in preparing the booklet on forming and joining a litho club. He said the rough draft of the 8-page booklet, with four-color process cover, would be submitted to each club for comments before publication. He added that he planned to have the booklets in print in time for the May convention.

Mr. Gandelman told the other cities of an offer from the Lithographic Technical Foundation, made at the New York session by Wade E. Griswold, executive director of LTF. Mr. Griswold offered free storage space in the New York office of LTF for NALC bulletins, pins, trophies, etc.

Mr. Gandelman went on to urge all clubs to contribute to the LTF building fund, to which eight clubs already have contributed \$718. Deadline for contributions, he said, is May 3.

Mr. Fraggos took the phone for a few minutes to discuss the proposal to change the name of the NALC "Field Organizer" to a title more descriptive of his duties, and Mr. Rubenstein added some comments on the proposal to have a part-time paid secretary for the organization. Mr. Fraggos concluded the New York report with the suggestion that NALC hold a meeting of some sort in connection with the September 1959 Graphic Arts Ex-

Detroit



Fowler



hibition at the Coliseum in New York.



Dallas Report

R. Walter Blattenberger, immediate past president of NALC, gave the Dallas report at 2:32. He said delegates had come from as far away as Shreveport and Los Angeles to attend the meeting. In all, 24 members were present, with only Fort Worth and Atlanta absent from the region. The consensus in Dallas, he reported, was that the Field Organizer should be called something like "New Club Counsellor."

He strongly advised all clubs to instruct their delegates to the national convention on all aspects of club activities, "so that they can vote intelligently and not have to 'sit on their hands.'"

The treasury of the NALC now boasts cash on hand of \$5,568, he said, including \$700 turned over to NALC by the Chicago Club after its successful convention last year.

Mr. Starkey followed with further details of the Southwest meeting, including discussion of a proposal that members-at-large be added to NALC, in areas where Litho Clubs are not now active. (This was the suggestion of W. O. Morgan, Andrew Balika and others.)

For the concluding quarter-hour of the call, brief comments were heard from officers and oldtimers of the NALC, including Alfred Rossotti, in

(Continued on Page 115)



CAMERA LENS CARE

By *H. J. Vogt*

Assistant Sales Manager
C. P. Goerz, American Optical Company, Inwood, N. Y.

IN every graphic arts shop there are one or more camera lenses in daily use. These lenses, when purchased new, are capable of faithfully performing their job of rendering fine reproduction for many, many years, providing they are adequately and correctly maintained.

The cameraman usually handles this chore in most shops, for upon him rests the basic responsibility for the initial steps in the production of quality reproductions. He, more than anyone, realizes the importance of maintaining the optics of his camera.

Optical glass, contrary to belief, is not as resistant to wear and damage as common glass such as that used for windows or utensils. Even with good care and maintenance a good deal of the initial quality of a lens is lost through natural attrition, after many years of use. The finely finished surfaces are subject to the deteriorating effects of chemical-laden atmospheres, carbon particles from arc lamps, abrasive action of dust, etching action of fingerprints, in addition to the wear and tear created by the methods employed to maintain the lens.

Scratches Scatter Light

When the finely polished surfaces of a lens become clouded by oxidation, or develop a minute trace of scratches, the light rays are scattered and misdirected. The lens can no longer hold the image rays in a true focal path. There is a consequent loss in highlight and shadow detail. Resolution and image contrast are lowered appreciably.

It is possible to minimize the deterioration and prolong the useful life of any lens if correct cleaning and maintenance procedures are followed.

In most shops the lenses are allowed to remain on the cameras from day to day. There is a lens cap furnished by the manufacturer to protect the lens when not in use. This lens cap, although lined with soft plush, should always be kept clean, especially the inner surfaces, otherwise dust can be transferred to the lens surface by the air currents set up when the cap is placed on the lens, or removed from it. Usually the lens cap can be cleaned by applying a reasonably stiff clean brush to the plush lining.

A lens left on the camera should always be capped

when left for the night, or if it is not to be used for some time. For best results the lens should be removed from the camera and capped and stored in the storage box supplied by the lens manufacturer.

Remove Lens

Cleaning of a lens should not be done with the lens in place on the camera. As complete maintenance is not a daily occurrence, a more thorough job can be done with less chance of damaging the surface if the lens is removed and carried to a clean area of the shop where the cameraman can sit at a table or desk to examine the lens under good illumination.

Only a few implements are required for cleaning. They are the following:

1. A soft sable or camel hair brush, to remove large particles or gross accumulations of dust;
2. A soft, lintless, cotton cloth to cover the table surface; and
3. Another soft lintless cotton cloth for cleaning the lens surfaces.

Lens tissue also is available, but be certain that only the best grade is used. Some of the tissues sold for cleaning spectacles are harsh and can cause scratching or smudging of lens coatings. This is especially true of the chemically impregnated lens tissues. Silk, wool or chamois skins are to be avoided for, being of animal origin, they usually leave an oily deposit on the lens surface. Silk is especially troublesome as it is non-absorbent and its electro-static properties cause it to attract dust and lint from the air.

As a rule, a weekly cleaning of the exterior surfaces of a lens is sufficient, even in a busy shop. However, location of the shop, degree of air pollution of the area, as well as the cleanliness and character of the floors and walls of a shop have a bearing on the frequency factor for cleaning a lens.

A maintenance cleaning normally entails the cleaning of merely the exterior surface of the front element and the exterior surface of the rear element. It is generally not necessary to clean the inner surfaces weekly.

Using the camel hair brush lightly, brush away any accumulated surface dust from the exterior surfaces. Then,

with the soft cotton cloth or lens tissue, very lightly remove any residual rust or smudges. Avoid any heavy grinding pressure, for if by chance there is a large, gritty particle still remaining on the lens surface, it will scratch a trail into the glass as the pressure is brought to bear. Use an extremely light circular motion and use a different portion of the cotton cloth for each application of the cloth, just in case a gritty particle may have become trapped in the weave.

Quite often the cameraman will blow his breath onto the lens surface to remove dust and smudges. This practice often results in saliva droplets being blown onto the lens, which if undetected and allowed to remain, will, due to the chemical content, usually mar the lens coating.

The use of lens cleaning solutions is not generally recommended. In the case of a gummy smudge that resists removal with the cloth, a small cotton swab, like a "Q"-Tip, moistened with Acetone-C.P., will loosen the smudge. If caution is exercised, and the swab is not too wet, all that is necessary is to wipe the acetone from the lens surface quickly to eliminate any formation of rings from the rapid evaporation of the acetone.

Bear in mind that the exterior surfaces are convex. A too generous application of acetone will cause it to drain to the edges of the cell, where by capillary attraction, it can travel down the edges of the elements and dissolve the matte black lacquer coating on the periphery of the elements.

Often the interior surfaces of a lens appear to be hazy when the lens is viewed against a strong light. This haze is caused by condensation or fine dust on the exposed surfaces of the inner elements. These are the element surfaces adjacent to the diaphragm. When this haze is apparent, the front and back cell should be removed from the barrel of the lens and cleaned by the same procedure as outlined for the exterior surfaces.

Don't Touch Caps

Another note of caution is necessary here — *Under no circumstances* should the front cell and rear cell retainer caps be disturbed. Each cell is comprised of two or more elements, precisely spaced and aligned. If the individual cell is disassembled and the component elements are removed from the cell mountings, the factory calibration of the lens is immediately destroyed.

Although the lens can usually be reassembled by the cameraman, he does not have the necessary calibrating equipment to reorient the elements correctly. Disassembling a lens entirely for cleaning inevitably necessitates a "factory service job" to adjust and recalibrate the lens.

As a matter of fact, the threaded cell mounts are so closely fitted that dirt seldom ever deposits on the inner surfaces of the elements. Dust that accumulates within the barrel of the lens enters through the filter slot. This slot should always remain closed except when the filter holder is inserted.

Lens cells are set up hand tight. If a cell cannot be easily unscrewed from the barrel, no gripping tools such as pliers or super-grip wrenches should be used. The

harsh gripping teeth of such tools and the terrific pressures they generate usually mar or bend the cell rings. Any deformation of the cell will interfere with proper seating of the cell against the barrel shoulder. This will cause poor lens performance due to a disturbance of the optical axis of the lens.

Removing Tight Cell

Sometimes a cell may be too tight to turn by hand. This is true of very old lenses where some corrosion has formed in the threads. The cell, in this case, should be gripped with a piece of soft sheet rubber, similar to auto inner tube rubber, or with a rubber-gloved hand. The gripping action of the rubber usually will suffice to free the cell.

A convenient loop-type gripper can be made from an 18 or 20" piece of flexible, heavy duty, rubber-covered electrical cable. To use a gripper of this sort, merely pass a loop of the cable around the cell. Then, by grasping the two free ends tightly to form a handle, if pressure is applied in a counter-clockwise direction, a purchase is gained on the smooth cell surface that will open almost any tight cell without marring or deforming it.

If these methods are unsuccessful, it is best and safest to return the lens to the manufacturer for cleaning and adjusting.

It is very important when replacing cells in the barrel after cleaning to be absolutely certain not to cross the very fine threads. A cell should be screwed up only hand tight into the barrel. It makes it more difficult to remove for each cleaning if too much pressure is applied when replacing the cell. In addition, undue pressure can damage the fine threads.

Last, but not least, when a new employe is placed in the cameraroom, much trouble and costly down time can be avoided if the cameraman takes a little time to acquaint

(Continued on Page 125)

How To Clean a Lens

1. Take lens to a clean table or desk with good illumination.
 2. Remove large particles with a sable or camel hair brush.
 3. Cover table top with a soft lintless cloth.
 4. Use another soft lintless cloth for cleaning the lens surfaces. If lens tissue is used, be sure it is the best grade obtainable or some scratching or smudging may result.
-



A TRIP to Europe is something most people look forward to. I got the opportunity to make my first one last spring when the board of directors of LTF voted to send me to Europe to attend two important meetings: the 4th International Conference of Graphic Arts Research Institutes at Rottach-Egern am Tegernsee, 40 miles south of Munich, Germany, at which I gave two papers; and "Graphic 57", an international exposition of graphic arts equipment and supplies in Lausanne, Switzerland.

I left New York on TWA Flight 450 on Saturday, May 25 with the Consolidated International Tour. The plane flew directly to Zurich, Switzerland, with stops at Gander and Paris. I left the tour at Zurich and flew to Munich, where I was met by a special car and driven to Rottach-Egern am Tegernsee. Despite a heavy schedule both at the conference near Munich and the exposition in Lausanne, I was able to squeeze in short visits with members in Rome, Paris, and London before returning to New York on June 10.

* * *

Attendance and participation at the conferences had been limited to members of non-profit graphic arts research institutes and a few representatives of professional societies, like the Technical Association of the Graphic Arts (TAGA) and the Research and Engineering (R&E) Council. Purpose of the conferences has been to provide staff members of the

non-profit research organizations a medium for exchange of information and discussion on projects and problems of general interest in graphic arts research. Such an exchange will result in better coordination and less duplication of research effort, and will mean more return for every research dollar spent.

* * *

The dates of this conference were May 26-31. It was attended by nearly 50 representatives from 17 graphic arts research institutes and six professional societies. There were eight from the United States, one each from Lithographic Technical Foundation (LTF), National Printing Ink Research Institute (NPIRI), American Newspaper Printing Association (ANPA), and Rochester Institute of Technology (RIT), and two each representing TAGA and the R&E Council. There was one representative from East Germany (Dr. E. Rupp of Leipzig) and there were to be four representatives from Russia but they were held up at the border and could not get to the meeting.

* * *

The language of the conference was English and its subject was "Research Concerning Print Quality and Factors of Influence." Twelve of the 20 papers were on the evaluation and/or measurement of print quality. Five were on the problems of ink transfer as they affect print quality and three were on miscellaneous subjects. The two papers given by me were "Evaluation of Print Quality in Lithography" co-authored with George Jorgensen, and "Studies of Ink Transfer in Lithography" co-authored with Chuck Borchers.

I was handicapped to some extent in the discussions by language. It was obvious that some of the participants had as much trouble with English as I had with their language. This was true of Dr. Rupp's discussion on our paper on ink transfer. I had to request him to send on the written discussion so we could study it before answering.

* * *

In general the discussion brought out the fact that similar work is going on in a number of laboratories. Many of the same problems are being attacked from slightly different viewpoints. Our data on ink transfer is in good agreement with the work that is going on in other laboratories. Our work on the factors affecting quality in lithography appears to be ahead of what other laboratories are doing. Some are beginning to consider factors now that we studied several years ago.

* * *

The conference program included a visit to the FOGRA laboratory. A staff of 40 people work in an area slightly larger than Glessner House. The lithographic equipment is comparable with ours, but their lithographic staff is somewhat smaller. Arrangements were made for Mr. Wolfgang Rebner, a chemist working on plate coatings in the FOGRA laboratory, to visit our lab for a month in the fall. This visit should provide an excellent basis for exchange of information of mutual interest.

I did not attend the sessions on the last day of the conference at which it was decided to have the next confer-

ence in 1959 in the United States. It will be at Bethlehem, Pa., and Dr. A. C. Zettlemoyer of NPIRI will be its chairman. The subject will be "Ink".

* * *

Rome—Since May 30 was a holiday in Catholic Europe and since there were no conference sessions on that day, I decided to visit Rome in preference to sightseeing in the Bavarian Alps. I had the unpleasant and harrowing experience of arriving in Rome on the evening of May 29 without a hotel reservation. The travel agent had goofed. There were some 200,000 other tourists in Rome for the holiday and I had visions of sleeping in a park, when one of our members in Rome, Angelo Breschi, came to my rescue. He found me a nice room in an old villa. I had to share a bath with six other people but at least I had a roof over my head. I was impressed by even the little I saw of Rome. Always a good student of ancient history while in school, I was amazed to see how much of ancient Rome still remains even as ruins. I must go back some day and see the rest of it.

Discussion with Mr. Breschi, a supplier of lithographic chemicals in Rome and Milan, revealed that chemicals made according to our formulas are very successful in Italy. As in the rest of Europe, most of the plates are made from positives so there is not much interest in surface plates. Presensitized plates were beginning to come in, but difficulty was being experienced introducing plates of the negative type. Mr. Breschi was interested in color reproduction and the LTF Color Chart. He expects to buy a set of positives of the Color Chart, which he plans to lend to his clients for reproducing their own color charts.

* * *

Graphic 57—From Rome I went to Lausanne on May 31 where I rejoined the Consolidated International Tour. This was a special tour arranged by Ben Sugarman through his New York Manager, Marty Ross, and the travel agency of Raymond & Whitcomb. The tour was for two weeks and included visits to a number of graphic arts plants in Switzerland and five days at Graphic 57 in Lausanne. About 40 graphic arts executives, many with their wives, took the tour. Consolidated International had an exhibit area of 4500 square feet at the fair which was used as my headquarters during the five days I attended. Mr. Sugarman had a banquet the night before the fair opened at which I had an opportunity to meet many of the

fair dignitaries. I was asked to say a few words as was Walter Soderstrom of NAPL, who also was a member of the tour.

The next day at a special meeting, Walter made some general comments about lithographic associations in the United States and I gave a detailed report on the growth of lithography in the United States over the past 30 years and the reasons for its phenomenal growth and improvement in the 12 years since the end of World War II. The talk was well received. Without any effort at solicitation two people showed interest in becoming members of LTF. One of the most gratifying things about the whole trip



Michael H. Bruno

was the high regard everyone I met had for LTF. Our organization seems to be as well if not better known in Europe than here and everyone went out of his way to tell me how much he appreciated the work we are doing.

The exposition was tremendous. It occupied a floor area of 450,000 square feet which made it the largest ever held with the exception of Drupa at Düsseldorf in 1954. It was well organized and run with typical Swiss precision. There were many exhibits of books, printing, posters, advertising art, and trade literature. There was also an excellent exhibit on the application of scientific research to graphic arts. A life-scale exhibit on making a newspaper actually produced a newspaper each day of the exposition.

Even in five days it was impossible for me to see all the exhibits of ma-

chinery and supplies. There was a great deal of emphasis on gravure, roll and sheet fed, and bindery equipment, mostly cutters. Camera equipment was conventional. Several were equipped with electronic flash for exposure. Platemaking equipment was also conventional, with the exception of a horizontal photo-composing machine (step and repeat) by Misamex, which uses a Xenon arc and steps up automatically.

* * *

Nothing really startling was seen in presses with one exception. Kalle and Company, manufacturers of Oza-sol presensitized plates, had a press on which the plate was dampened by condensation. A presensitized aluminum plate is mounted on a flat bed which is refrigerated. Miehle had patents on a system similar to this more than 30 years ago but it was abandoned mainly because the plates corroded when the press was stopped. The Kalle press is small (about 12 x 18" sheet) and slow (it is flat-bed and hand-fed) but more than 200 machines have been sold in the three years since it was introduced at Drupa in 1954. It is ideal for specialty printing such as on plastics, glass, and metal and is reasonable in cost (about \$2,000). It would probably operate best in an air-conditioned area. According to Miehle, this system does not work well at relative humidities below 35 per cent.

* * *

The most impressive exhibits I saw were those on the use of electronics in the graphic arts. Several phototypesetting machines were on display. Press register and color controls were demonstrated for roll-fed presses. What interested me most was the Klischograph exhibit where a machine was displayed for making four color engravings directly from a color transparency. This exhibit also had on display a working model of a machine for making four color corrected separations on film (either positive or negative) from a set of three color separations made directly from any subject. Of equal interest was a new spectrophotometer known as the Spectromat, manufactured by Pretima AG of Zurich, Switzerland. This is a very elaborate instrument worth about \$15,000 which is very versatile in its use. It can measure colors directly and

(Continued on Page 117)



they get their kicks on Route 66 . . .

building a business on Creative color

Color Art's sign on Highway 66, St. Louis County. It is 12 feet high, 10 feet wide, with multi-colored lettering against red-wood siding.

By *Mildred Weiler*
St. Louis Correspondent

FROM a one-man operation in 1946, Color Art Printing & Stationery Co., Route 66, St. Louis, has grown to a prospering litho shop with a staff of 32. The story of rapid growth is a model that should be of interest to other lithographers who are starting from scratch.

Shortly after World War II, Robert Reim returned from service and entered the offset business with a 10 x 14" Davidson press in the garage of his home in Kirkwood, a suburb of St. Louis. An artist, young Mr. Reim felt the way to avoid competition with the already established printers in the area was to put the emphasis on creative printing.

"Offset lends itself well to color work and art," he believes. "In fact, our business is pretty well built on creative art. That is how we chose a name for our company."

Manufacturers and retailers who feel they can't afford the services of an advertising agency to do their creative thinking for them, frequently accept Color Art's invitation to do it for them. Often the manufacturer brings in a new product and asks for help for a printed plan to advertise it.

Color Art makes a rough sketch and layout for the type of brochure, catalog, or direct mailing piece it believes will do the job, writes copy, if re-

quested, and presents the idea as a complete package from idea to finished printed piece.

Stolen Ideas?

Since Color Art makes no charge for the original sketch, ML asked whether or not there is considerable loss from those who may take the idea and go elsewhere with it, or decide not to go ahead with the job.

"In our 11 years experience, I can recall only three instances in which a prospect failed to follow through on an idea we suggested," according to

Mr. Reim. "Ninety percent of printing buyers are honest," he believes, "particularly when you give them a useable idea."

Another advantage in creative selling, Mr. Reim pointed out, is the elimination of price cutting. "Give a man an idea he can use, particularly if you show him a sketch of the art to carry out that idea, and you won't be troubled with a price problem." Most people are willing to pay for a good idea, he has found.

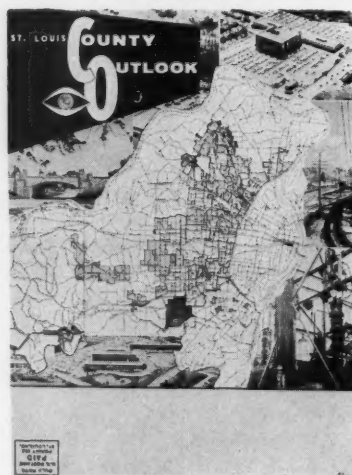
A year and a half after Mr. Reim tested his creative selling idea, business had grown to such an extent he moved out of the garage to a business location at 203 S. Kirkwood Road and added an assistant.

By 1948 the business had expanded further and was incorporated with Mr. Reim as president; Gilbert Lorenz, as vice president in charge of production; Marvin Obermann, secretary; and Melvin C. Brauch, treasurer. At the same time Evelyn Bopp was employed as a full time creative artist to take over the work which Mr. Reim could no longer handle alone.

Series of Expansions

A series of moves and expansions followed with the most recent — primarily for the necessary expansion of the art and layout department — to a

St. Louis County Outlook, one of the publications lithographed by Color Art.



two-story brick building at 10324 Highway 66 in St. Louis county, representing the company's sixth enlargement in 11 years.

The first floor of the 5,000 sq. ft. building houses the printing plant which now includes two 10 x 14" Davidsons, two 10 x 14" A. B. Dicks, a 17 x 22" Webendorfer Chief, an Intertype typesetting machine, a Filmotype, hand setting facilities, a 36" Diamond challenge cutter, a 22" Baum folder, a 24" camera and platemaking facilities, plus some letterpress equipment.

A 24 x 30' building in the rear of the plant houses paper, which is ditioning a week before it is to be brought into the pressroom for con-used.

When jobs call for larger offset presses, the company uses a trade shop and has deep etch plates made by another supplier. This, Color Art finds, is practical and fits into its program more efficiently than owning the large equipment. The offset department operates on a two-shift basis.

On the second floor of the new building Mrs. Bopp heads a staff of four full time artists.

A staunch supporter of self advertising, Color Art has, from the beginning, used direct mail to build its services with emphasis on the art department. As Mr. Reim likes to point out, anyone with a press and a good

Pressroom at Color Art, showing two A. B. Dick 10x14" units and 17 x 22" ATF Chief press.



craftsman can turn out a job as well as the next fellow. "It is the creative art that makes the difference."

Self-Advertising

Until the last three years all business was developed through direct mail, and of course, comments of satisfied customers. Today the company also uses three salesmen.

A recent series of TV spots offering to design a letterhead for viewers, also has brought business. Mr. Reim thinks other lithographers might profit by this medium.

Last year Mr. Reim was one of 10 young businessmen selected as outstanding among young men in St. Louis who had built a business to sizeable proportions in 10 years on their own initiative.

A unique feature of the company is that, while the printing plant and

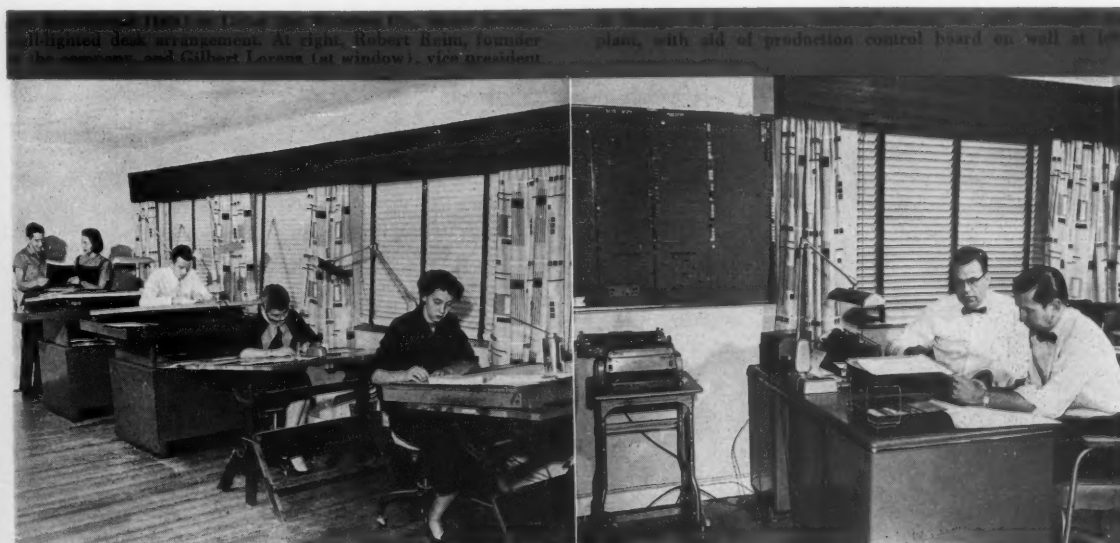
art staff are located in the recently acquired two-story structure on highway 66, offices and administrative end of the business are in the company's original 7,000 square foot building on Kirkwood Road. This gives Color Art two locations, each one located on a busy highway.

An inter-com system and one switchboard serves both buildings and ties the two units together.

Staff, Shop Separate

Separation of the administrative staff from the plant, Mr. Reim points out, actually is an efficient arrangement. This arrangement "eliminates plant visits for one reason or another by office employees and customers. The two locations also give us two contacts on different highways. It's like having another salesman on the staff."

(Continued on Page 125)





Soderstrom

Where are we going *in* 1958?

WALTER E. SODERSTROM last month chided the lithographic industry on some of its short-comings and urged lithographers to correct long-standing problems in lithographic management, particularly in light of the business recession, which he predicted would take its toll in the industry during 1958.

Mr. Soderstrom, who is executive vice president of the National Association of Photo-Lithographers, made his remarks in an address at the January 22 meeting of the New York Litho Club in the Hotel Shelburne.

Speaking on the topic "Where Are We Going in 1958?", Mr. Soderstrom forecast spotty lithographic volume during the remainder of the year.

"But the quality houses will get a good share of the available volume," he asserted. "Costs under an uncertain productivity will be higher than they were previously. Competition in a spotty market, where plants lack a backlog or balanced production, will be keen."

The speaker declared that an "overabundance of press capacity" in some areas has led to an unsound economy. But, just as important is the fact that many persons in top management in the lithographic industry simply do not know what their real costs are, have makeshift methods of estimating and have little or no logical way of marking up materials or services.

He blamed these practices for the

inadequate profits which he said surveys have reported in the industry in recent years.

"What incentive is there to invest in the lithographic business with returns as low as 3.7 percent profit after taxes, when you can do almost that well in a savings bank?" he asked.

The NAPL official called for an end to factionalism among lithographic, letterpress and other process salesmen. Each process has its purpose, he went on, adding that the customer alone will determine what volume of business is done in each field this year.

Four Handicaps

In strongly stated terms, Mr. Soderstrom departed from his prepared speech on a number of occasions to comment on what he believes are handicaps under which the industry is working. One of these is ignorant or poorly trained salesmen, he said.

"The salesman with little or no knowledge of the offset process has no business trying to sell it. I have met persons who pretended to be litho salesmen who didn't even know the basic characteristics of the process. Furthermore, the bad salesman will sell any kind of job he can, even if the plant is not equipped to produce it. Why, I believe this kind of salesman would take an order for a tele-

phone book, for a shop with a couple 17 x 22" presses"

Mr. Soderstrom listed four basic factors which he said contribute to an unsound economy:

1. *Overabundance of press capacity in some areas.* Productivity is governed by the quantity of business that customers place with lithographers. "May I add that multi-color press equipment, particularly the larger presses, must be operated on at least a two-shift basis to be competitive."

2. *Ignorance of hourly costs and production time of equipment.* "Some employers either do not know or do not have the backbone to place a reasonable markup on the cost of paper, film, ink, metal and outside work which they use on a job."

3. *Poor estimating.* "There is too much guessing in pricing a job. Estimates submitted to customers at times show a variance from 25 to 50 percent. It is to be expected that the quotations from various shops will differ because of individual circumstances, but with wages about the same, hours about the same, equipment costs the same and other factors being about equal, the wide disparity in quotations indicates that some

estimators just do not know the costs of all operations in their shops. On markups the story is much the same. Many shops markup materials and services but they are hard put to tell you why or how much. I asked several shops to tell me about their markups. The methods varied all over the lot and the figures ranged from six to 25 percent."

4. *Bad customer relations.* "Some salesmen have little or no knowledge of the lithographic process. In fact, some customers know more about lithography than the salesman trying to sell them. Some salesmen do not even know the advantages and limitations of the lithographic process. This kind of salesman often sells work not suitable for equipment in his plant." Mr. Soderstrom went on to declare that such practices as "buying business" and giving kickbacks to printing buyers are "stinkeroo" and those who use them will run themselves out of business in a very short period of time.

Labor Relations

Turning to the management-labor situation, the NAPL leader reminded the club that many labor contracts in the litho industry expire in April.

"Common sense," he commented, "should dictate that this is a year when both labor and management should weigh most carefully the future of lithography. Wages, hours and working conditions in this industry are excellent. Labor costs a good part of every sales dollar. Both parties to collective bargaining should be very careful to see that lithography is not priced out of the market."

"What's ahead for the lithographer in 1958? The answer to that question, as you can well understand, depends on many factors. Those plants operating under sound management—where advertising and selling are on a sound basis, where there is an *esprit-de-corps* between the shop and the office, with everyone giving recognition to the necessity of actually playing on the same team—such plants will do well in the year 1958. Customers, in my opinion, will survey their buying and decide that for their own good they better deal with well managed plants."

"We will find that plants," he concluded, "which do not have the first requisites of good business—sound costing and estimating, good selling and modern shop production on good equipment—will find themselves in trouble."★

Four Factors Which Hinder Lithography:

- *Overabundance of press capacity.*
- *Ignorance of hourly costs and production time.*
- *Poor estimating.*
- *Bad customer relations.*

9

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Some candid thoughts on

Printing Modernization

By John W. Rockefeller, Jr.

J. W. Rockefeller, Jr. and Associates, Consulting Engineers

IT IS difficult to understand why some printing and lithographing plants continue to purchase equipment that is on the brink of obsolescence. In the 1920's, this practice was more prevalent than it is today, but in some measure it still persists.

Many shops are using flat-bed letterpress units where offset could do the job faster and more profitably. Others are using sheet-fed offset where web-offset, or, for that matter, web-fed letterpress, would be more feasible. Through the years, my company has seen many examples of this.

Thirty years ago, for instance, we "modernized" a letterpress plant in New York which was producing high quality sales promotional printing. Large, slow flat-bed presses were discarded for six 13 x 19", and four 22 x 28", high speed automatics. Down time of equipment was minimized through the introduction of pre-makeready methods. Auxiliary equipment was installed to round out the production line. Production standards were established and met. The plant was generally conceded to be a model of profit-making efficiency. It was, as a matter of sober fact, an engineering anachronism; compared with an up-to-date automotive plant of the day, it was a relic of the dark ages.

Inefficient Operations

Ten years after the New York plant's installation, we were engaged on a similar assignment in Tennessee, where four of the small high speed presses like those selected for the New York plant, were in operation. For one month, a sample of every job produced on these presses was

analyzed and the cost compared with optimum methods of production available at the time. It was found that 75 percent of the work could have been produced more economically by other methods (today it would be nearer 90 percent). The march of time, characterized by the belated invasion of the printing process by sound engineering principles had caught up with the flat-bed letterpress and rendered it obsolete.

It is extremely speculative whether since the Egyptians invented the lathe about 3,000 B. C., the mind of man has conjured a clumsier, more monstrous piece of machinery than the flat-bed letterpress. The form height may vary from point to point by as much as 25 thousandths of an inch; its entire weight together with that of the press bed itself, must be accelerated from a dead stop, decelerated and its direction of motion reversed for every impression.

Engineers have been aware of its shortcomings for decades; still, up until recently, they have lived with it—for two excellent reasons: it was available and it worked. The offset press presaged its doom and some of the newer flexible plate materials—thin magnesium, nylon and plastic may soon be expected to administer the *coup-de-grace*.

The \$13,000,000 which the Honorable Raymond Blattenberger, Public Printer of the United States, recently returned to the taxpayers, representing savings effected through more efficient operation in the Government Printing Office, was realized, according to Mr. Blattenberger, largely through the substitution of sheet-fed offset for sheet-fed flat-bed letterpress.

Reasons for Obsolescence:

In view of these experiences, as well as scores of other examples that might be cited, it is difficult to understand why some plants even today continue to purchase equipment that is very nearly obsolete.

The explanation usually resides in one of three causes:

1. *The natural tendency to resist change.* The printer purchasing new equipment frequently will lean to that with which his operators are familiar. There is, no doubt, some merit in his reasoning, since the training of operators on new equipment can be expensive as well as time consuming. Unfortunately, it will not alter the printer's position with regard to competition of companies better equipped and supplied with trained operators.

2. *The printer's ignorance of his high costs.* Frequently he is completely unaware of equipment of advanced design or its cost-saving potential. Unfortunately, the industry is inadequately supplied with independent, qualified engineers in a position to take an objective view of the printer's equipment problem. Our industry may well be compared with a society abundantly supplied with pharmacists and lacking in physicians or a hustling building trade without architects.

3. *A scarcity of information on the relative use of equipment of various types.* There are, to be sure, figures available, but in most instances the figures on letterpress production do not differentiate between flat-bed and rotary, a method which, in some cases, may be more economical than offset.

If flat-bed letterpress is an ungainly



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method of printing, the process of assembling the type form itself is hardly the essence of simplicity, nor is the final printed page an artistic triumph.

When Gutenberg invented the system of movable type, and the task of producing books was removed from the medieval monastery to the print shop, something of aesthetic value was lost in the transition. Because the characters of the Roman alphabet were too varied in outline to lend themselves to the rectangular boundaries of the type body, it was impossible to obtain with movable type the uniformity of areas between characters obtained with hand lettering and the eye pleasing effect produced by such uniformity was lost.

When line justification eventually was accomplished mechanically by variable word spacing, the character spacing and the character width remaining unchanged, printing, in all likelihood, reached its nadir of elegance. The narrow column lost all semblance of texture, wide rivers of white space frequently running through it for 10 or 12 type lines.

Speed and Cost Factors

Whatever had been lost in beauty had, admittedly, been more than compensated for by speed and a corollary cost reduction which has placed good reading within the reach of the poorest inhabitant of our fair land and which, up to the advent of radio and television, promised to make our civilization the most literate in the history of mankind.

With the recent development of photo-composition the printed page for the first time may be produced mechanically with a balance obtainable only through controlled letter spacing (not feasible with mechanically set metal type). With photo justification of typewritten composition, line justification may be obtained by stretching or compressing both letter and word spacing, in fact, every constituent part of the assembled type line, including the type characters themselves. Not only may the ugly rivers of white space be eliminated, but through their elimina-

tion, as much as a 10 percent increase in text may be obtained on the page without decreasing the type size.

The combination of one of the many forms of cold composition and offset printing has resulted in better printing at a lower cost and frequently with a smaller investment in equipment—but that is not all. In the ever increasing use of color, web-offset has established production records of a magnitude entirely unbelievable, if not completely fantastic. In one web offset installation, 42,000 five-color impressions have been obtained on a single shift including 13 complete plate changes.

Letterpress Advances

Then there is that next door neighbor of offset, which also dispenses with hot type setting;—rotary letterpress printing from thin plates of magnesium, nylon or plastic. Some of these materials are already obtainable commercially. Within the next 12 months, in all likelihood, a selection of at least half a dozen will be available.

With the availability of these new thin plate materials for direct printing, it is inevitable that we will see a renewed interest in the type of letterpress presses designed to use them; viz: the rotary press, both—sheet- and web-fed. This design had a limited use in smaller presses years ago, but because it required curved electros, stereos or rubber plates, it never achieved widespread popularity. Small presses of this design now are achieving speeds of 60,000 impressions an hour with rubber plates and are in demand for imprinting envelopes and cards. A cheap flexible plate, convenient to file and store, will complete a combination ideally suited to the production of business forms.

Almost every area of printing has felt the impact of these improvements in composition and presswork; bank checks and business forms; tags, labels and packaging. Even in the publication of periodicals and newspapers, changes are slowly but surely altering the general appearance of the printed page.

In spite of the absence of typographical excellence in the daily newspaper, there were those who resisted change in this area on purely aesthetic grounds, seriously contending that some of the newer cold type-setting methods were unacceptable because the result achieved was uglier (no mean accomplishment in itself). There were, on the other hand, publishers who refused to concur. Such were those of the *Middletown* (N. Y.) *Daily Record*, new in the business, who never having swallowed the camel of accepted practice were not inclined to strain at the gnat of a slight departure from it. They could, on the other hand, perceive the vast improvement in halftones produced by offset (see ML, February, 1957, page 32). There were, seemingly, trained eyes in the newspaper and advertising business who saw as they did, for in 1957 the *Record* won the N. W. Ayer award for the nation's best tabloid.

And how can we be sure that our well planned installations of today are not as out of keeping with the times as the type form and flat bed press of thirty years ago? *Because the procedures in printing are as well engineered today as in any other.* They have caught up with most industries and passed some. Small presses have advanced from speeds of 3,000 impressions an hour to 60,000 or more; down time, due to form changes and makeready, has been reduced, in some cases 95 percent.

There is, however, an even surer indication. Where 30 years ago, we purchased a standard available piece of equipment and made it do a lot of jobs—most of them poorly, today the approach is a study of the end product and development of the optimum means for its production. The optimum means hardly ever turns out to be something that is merely available and works. Engineering has indeed caught up with our industry as the many improvements in the offset method alone will attest. No matter what we need we can get it. It is no longer necessary to reshape our head to fit a hat, we can buy a hat that fits our head.★



how to SELL lithographed DISPLAYS

Joseph Leigh

WHAT is the most efficient way for a salesman to sell point-of-purchase displays? When should he submit speculative designs, and who should pay for them if there is no sale? How can one assemble a "cold-call" list? How much should the salesman spend on speculation? If the printing buyer turns down an idea is it ethical for the salesman to submit it elsewhere?

These and other questions about creating and selling point-of-purchase displays were answered concisely, clearly and quite effectively at the January meeting of the Young Lithographers Association in New York.

The speaker was Joseph Leigh, chairman of the board of Einson-Freeman Co., Inc., Long Island City, N. Y. Mr. Leigh is widely known for his talk "Ideas in Action," an exhibition and commentary on store and window displays. At the YLA meeting, Mr. Leigh confined his presentation to answering questions submitted by members. Most of the answers were of such general interest that ML presents them below for the benefit of all its readers.

See Principal Buyer?

Q: Should the salesman attempt to have an audience with the principal buyer of printing right at the start?

A: No. First learn all about the company... what it is buying and why. Have some samples to show that will act as conversation pieces and attempt a few "spearhead" ideas.

Cold-Call List

Q: How can I make up a cold-call list?

A: The major criterion for putting a firm on the cold-call list is whether or not the firm is presently using displays of any type. If so, you have a chance of success. If not, you'll be spending far too much time trying to convert him. Usually your time can be spent more profitably seeing firms that already use displays.

'Agency Handles It'

Q: What do you say when the buyer declares "our agency handles all our work"?

A: Ask for the name of the agency and the men who are responsible for buying lithographed displays. If you have a suitable idea for the company, present it with a remark such as "Do you like this idea, and, will you help arrange an appointment for me at your agency, so I can show the buyers there?"

Sell Reliability?

Q: How can I sell the reliability of my firm when we have had no previous experience with the customer?

A: Don't sell reliability. Sell your customer on the idea that you are interested in him and his problems.

When To Speculate?

Q: How do I determine if it is advisable to submit speculative material to a customer?

A: Is the firm now buying displays? If so, it may be worthwhile, provided the company is not buying from price cutters, in which case it is not.

And How Much?

Q: How much may I safely spend on speculation?

A: Our rule of thumb is five percent of the prospective order.

Beyond the Budget

Q: If the salesman comes up with a good creative solution to the customer's problem, but it is above his budget, should he junk it?

A: Always trade up. Aim for the larger unit; cut costs later if necessary.

Bill for Art?

Q: Can I bill the customer for art and ideas?

A: It is rarely a good idea, if you expect to get any business in the future.

Bill Customer?

Q: When a display has been made but the customer doesn't place an order, should we bill him?

A: It all depends on the customer. In any case, you can't take a commission on the amount.

Competitive Costs

Q: Six lithographing companies spend money on a competitive basis in an attempt to sell displays, but the customer buys from only one. What can be done about this costly situation?

A: Not much, I am afraid. It's a bad, vicious practice. My only suggestion is to submit first and get a competitive edge, or withdraw from the fight.

Investigating Customer

Q: How much investigation is necessary before preparing speculative material?

A: Pre-study of a company and its needs is vital and it usually spells the difference between the salesman who gets the order and the salesman who loses it.

Take Idea Elsewhere?

Q: If my idea is turned down, am I free to submit it to a competitor?

A: Certainly. You have money invested in the idea and there is nothing unethical about trying to market it elsewhere once the first buyer refuses.

(Continued on Page 125)



4 color offset reproduction

WARREN'S
Lithographic Papers

Lusterkote • Offset Enamel • Cameo Brilliant • Overprint Label C1S

Fotolith Enamel • Silkote Offset

Lithographed on LUSTERKOTE ENAMEL
basis 25 x 38 — 100

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who sell and endorse

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	The Century Paper Co., Inc.
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CHARLOTTE, N. C.	Crescent Paper Company
	Caskie Paper Company, Inc.
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	Chicago Paper Company
	McIntosh Paper Company
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COLUMBUS, OHIO	The Petrequin Paper Company
CONCORD, N. H.	The Alling & Cory Company
DALLAS, TEXAS	The Cincinnati Cordage & Paper Co.
DAYTON, OHIO	C. M. Rice Paper Company
DENVER, COLO.	Olmat-Kirk Company
DES MOINES, IOWA	Hull Paper Company
	Carpenter Paper Co.
DETROIT, MICH.	Western Newspaper Union
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FORT WORTH, TEXAS	Seaman-Patrick Paper Company
FRENO, CAL.	Zellerbach Paper Company
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GREAT FALLS, MONT.	Zellerbach Paper Company
HARRISBURG, PA.	Quimby-Walstrom Paper Co.
HARTFORD, CONN.	The John Leslie Paper Company
	The Alling & Cory Company
	Henry Lindenmeyr & Sons
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KANSAS CITY, MO.	Townsend Paper Company
KNOXVILLE, TENN.	Virginia Paper Company, Inc.
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LITTLE ROCK, ARK.	Wertgame Paper Company
LOS ANGELES, CAL.	Southern Paper Company
LOUISVILLE, KY.	The Weissinger Paper Company
LYNCHBURG, VA.	Western Newspaper Union
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	Carter Rice Storrs & Bement Inc.
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PHOENIX, ARIZ.	Schuykill Paper Company
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STOCKTON, CAL.	Zellerbach Paper Company
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TACOMA, WASH.	Zellerbach Paper Company
TOLLEDO, OHIO	The Commerce Paper Company
TROY, N. Y.	Troy Paper Corporation
TULSA, OKLA.	Tulsa Paper Company
WACO, TEXAS	Olmat-Kirk Company
WASHINGTON, D. C.	Stanford Paper Company
	Virginia Paper Company, Inc.
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	Wertgame Paper Company

EXPORT AND FOREIGN

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PHOTO BY H. ARMSTRONG ROBERT

WARREN'S Lithographic Papers

Lusterkote • Offset Enamel • Cameo Brilliant • Overprint Label C1S
Fotolith Enamel • Silkote Offset

Warren's LUSTERKOTE provides a mirror-like glossy surface that contributes brilliance to the highlights and colors in lithographic reproduction. Now available as LUSTERKOTE ENAMEL, LUSTERKOTE COVER and BRISTOL (1 Side and 2 Sides) and LUSTERCARD.

Warren's OFFSET ENAMEL is a double coated paper for the printing of pictures by offset lithography. Double coating improves printability and uniformity, resulting in a higher potential of lithographic reproduction. Offset Enamel is available in glossy finish, Saxony finish, and dull finish. Also available coated one side only.

Warren's OVERPRINT LABEL is double coated on one side and is eminently suitable for labels produced by offset lithography or by letterpress. This paper is pre-conditioned by an exclusive process.

Warren's SILKOTE OFFSET has the appearance of a wove offset but has a unique pigmented surface that gives more brilliant reproduction.

Warren's FOTOLITH ENAMEL is a machine coated two side paper for the reproduction of halftones by offset lithography.

Warren's CAMEO BRILLIANT is a dull coated offset paper with a supremely bright color for de luxe reproduction of halftones.

Write for free booklet—"How Will It Print by Offset"

S. D. WARREN COMPANY • BOSTON 1, MASS.

[BETTER PAPER  BETTER PRINTING]
Printing Papers

ATF news

AMERICAN TYPE FOUNDERS

ISSUE NO. 2

ELIZABETH, NEW JERSEY

A special job for the ATF Chief 29 offset press—printing on rayon

Bernard Press in New York recently put one of their Chief 29's to a severe test. They reproduced, on rayon silk, a Chinese-style painting. The job ran in seven colors, on lightly woven fabric laminated to 18 point board.

Complications of the Job

Original art consisted of a hand painting in seven colors on champagne colored silk. Camera work and platemaking were handled with extreme care, to capture the soft line and tonal qualities, but the presswork actually presented the most challenging features of the job. Stock handling was complicated by some of the laminating glue seeping through the fabric, sticking many of the sheets together. The stock was warped, too, and cost a dollar a sheet, making spoilage a most critical factor.

Decision to Use the Chief 29

After considering the unusual difficulties the job presented, and the high quality reproduction desired, the people at Bernard Press decided to run the job on a Chief 29. Their experience with the press on the wide variety of work it regularly handles in their shop demonstrated that the Chief 29 was the right unit for this tricky job.

Because of the heavy, curled stock, press speed was cut from



This is the Chief 29's reproduction of a Chinese print.

the usual 5500 or more IPH to 1000. The seven colors, in sequence, were white, yellow, red, blue, green, pink, and black. White was put down first to snap up the brightness of succeeding colors. The run was 3000, with a spoilage allowance of 300. But Bernard actually delivered 3,150 sheets, thus losing only 150 throughout 23,100 impressions. And most of the spoilage was caused by glue deposits.

Bernard Press and its customer were extremely pleased with the excellent results, especially since a number of people in the trade argued that the job couldn't be handled by offset.

ATF assembly line at Whitinsville, Mass., where the Chief 29 and other ATF Chief models are manufactured.



ATF *reports to the Printing Industry*

by DeWitt G. Manley, Vice President, American Type Founders

Here's some advance information about our new one-color and two-color 26" offset presses



DeWitt G. Manley, Vice President in Charge of Sheet Fed Sales, joined ATF in 1945 as a field specialist in offset equipment. Three years later he was appointed Promotion Manager, Offset Press Sales. Subsequently he returned to the field as Manager of ATF's Detroit Branch. In 1953, Mr. Manley came back to company headquarters at Elizabeth, N. J., as Field Sales Manager. In 1955 he became General Sales Manager, Sheet Fed Division, and in December 1957 he was appointed to his present post.

We're pleased to announce that we can now reveal some specific information about our two new presses—the single-color ATF Chief 126 offset press, and its companion unit, the two-color ATF Chief 226 offset press.

ATF decided to produce these two new presses because a careful analysis of industry requirements disclosed a definite need for an offset press in the 26 inch size range. These two new high production, high quality Chiefs will work well in combination, too. A Chief 126 along with a Chief 226 will be ideal for three color work, and a pair of Chief 226's will handle four color process jobs. In addition, 80% of the parts are interchangeable.

ATF's Sheet Fed Engineering Department designed and devel-

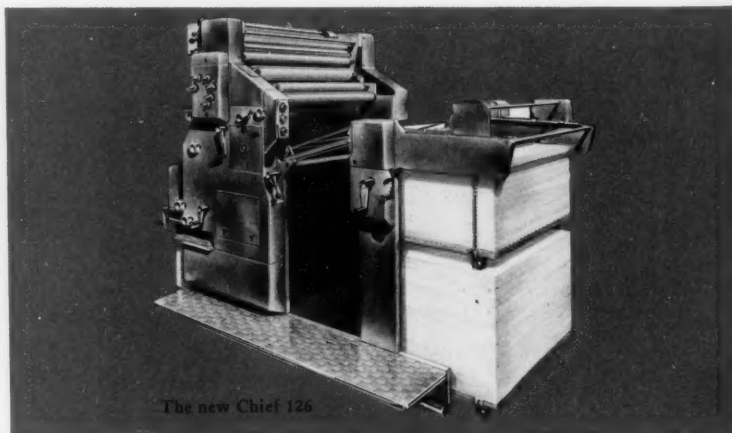
oped the two new presses, and actually built the prototype models. The single-color unit will be available in late 1958 or early 1959, and the two-color press a very short while later.

And now for the details. These advantages are common to both the Chief 126 and the Chief 226:

- maximum speed will be at least 8000 IPH
- maximum sheet size—20" x 26" (thus you can run *cover stock*)
- maximum printing area—19 $\frac{3}{8}$ " x 25 $\frac{1}{2}$ " (you can run 9 x 12 four up *bleed*, with room to spare)
- stock range—9 lb. onion skin to .030 card
- suction slow-down delivery provides excellent control for sheets printed at high speed
- floor loading feeder (double loading type)
- two sheet detectors at head stops catch misfed or torn sheets and automatically stop the press
- ink roller settings can be made from outside press frame
- ink fountain has drop ink blade for fast cleaning
- swing arm mechanism insures accuracy in feeding at high speeds and during long runs
- externally operated delivery opening cam permits opening of delivery grippers to remove jammed sheets
- ground helical gears and hardened bearers provide quiet, smooth operation and help maintain register by eliminating play

In addition to all these advantages, the two-color Chief 226 has circumferential adjustment, to simplify registration with the first printing unit.

Printed information is not yet available on either of these two new Chief offset presses. If you would like to be among the first to have full details, a card or letter to our Advertising Department will insure your having them as quickly as they are released.



Production Tips

The Advantages of Liquid Non-Offset Systems

by James A. West, Non-Offset Engineer, American Type Founders

With printing buyers demanding more colors, and larger areas of color, the problem of offset prevention assumes major proportions in the pressroom. The choice of the right non-offset equipment is vital.

For the last fourteen years, the trend has been away from liquid non-offset equipment and strongly toward dry powder systems, such as ATF's Flo-Mix non-offset units.

As a manufacturer for the past 23 years of both types—dry and liquid—ATF has had a chance to study the operation of each in all types of plants, and on all types of printing. Today there is a definite trend back to the liquid spray systems in many progressive plants, and the reasons are interesting.

Reasons for Change

The increasing use of smooth-surface presensitized plates is one important factor. Such plates require less ink—which, in turn, calls for less spray to prevent offset. The inks used have also been improved. They contain more pigment, provide better absorption and dry faster on the paper. (Whatever non-offset equipment you use, the investment of a few extra cents for better ink is well worth-while.)

Technological advances alone do not account for the switch to liquid sprays, but they contribute to it. The major factor is the liquid non-offset unit itself, and the improvements made in it during recent years.

ATF's Liqua-Spra non-offset units operate on extremely low air

pressures, which reduce pressroom "fogging" or "dusting." Dry powder systems often require expensive exhaust installations to remove "off-spray"—and call for costly sheet-cleaners to reduce the likelihood of fill-ins on halftones.

Other Advantages

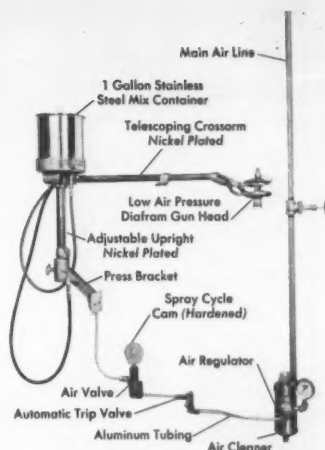
Another very important advantage of liquid units over dry powder units is their tendency to reduce static and its resultant delivery problems. Liquid mixes contain water, which helps reduce static charges. Dry powder systems usually require separate static eliminators.

Spray control is better with liquid units, too. The starch particle size is easily controlled by slightly increasing or decreasing air pressure to the gun head—so only one liquid mix need be stocked. It is even possible to turn off the liquid feed and use the compressed air as a "blow-down" to control delivery of lightweight stock.

With dry sprays, two or three grades of powder must be stocked to handle adequately various types of jobs; and it is difficult to use the dry unit as a "blow-down."

Plate or blanket batters can be easily prevented by a light application of oil to the press parts around the delivery, which prevents solidification of the spray particles, and permits their removal easily with a stiff bristle or wire brush. The oil may be applied to the parts where the mix may adhere with a rag, or sprayed on with a hand pump spray.

ATF Liqua-Spra non-offset units are designed to last for years



A typical ATF Liqua-Spra unit.

with minimum maintenance. The gun bodies and air nozzles are drop-forged brass—never need replacing unless abused. Fluid nozzles and needle valve stems are stainless steel. The air cleaners have brass tube bodies, and the air regulators have brass seats. The seating stems are long-wearing nylon. Mix containers, strainers and float indicators are made from tough, corrosion-resistant stainless steel.

Many plants have changed from dry to liquid with ATF's conversion kits. Such a change is not prohibitive in cost, since, usually, the same tripping mechanisms, air cleaners and air regulators can be used. The only investment required is for mix containers, hoses, uprights and crossarms, and press brackets.

Change Not Always Advisable

ATF does not always recommend switching from dry to liquid non-offset control. There are many applications where proper use of the dry powder system is preferable. We suggest you discuss the matter with your ATF Representative, if in doubt. And he, in turn, will secure the advice of a competent non-offset engineer to help you determine the best, and most economical, system for your specific requirements.

Comparison of web fed offset with other methods highlights web's tremendous economy advantages

A recent ATF analysis of the cost of producing a black and white offset 32 page signature 8 3/4" x 12 1/4" (untrimmed) clearly demonstrates the high productivity and economy of web presses. The study compares the costs for web fed offset with sheet fed letterpress and offset for the same job. Douglass E. Murray, ATF V.P. in charge of Web Fed Sales, and Chris M. Foss, ATF Plant Layout Engineer and Cost Analyst, compiled the report and it was given as a talk at the 1957 N.A.P.L. Convention in St. Louis.

One finding of the report illustrates the enormous economies of web fed offset. The web offset press will print and fold 50,000 32-page signatures at:

- 28.19% of the cost and 1/16 the time of the combination of a 56" letterpress and folder
- 45.93% of the cost and 1/8 the time of the combination of a 49 1/2" offset press and folder
- 51.37% of the cost and 1/6 the time of a sheetfed perfecter and folder

Copies of the six page study may be had by writing to the Web Sales Dept., American Type Founders, 200 Elmora Avenue, Elizabeth, N. J.

How to print 25,000 8 1/2 x 11" sheets per hour —two colors on both sides!

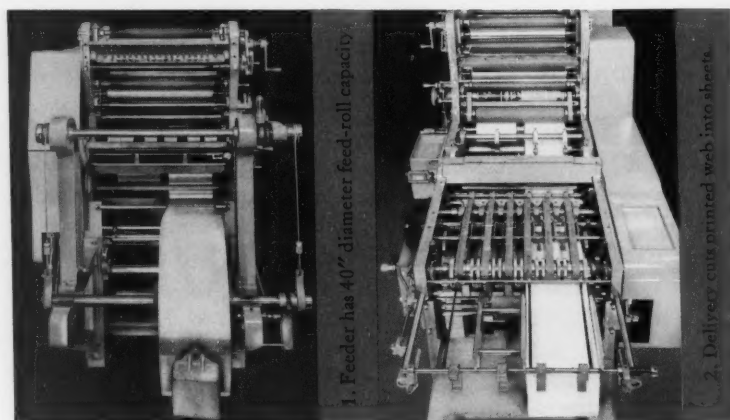
You can print two colors on both sides of an 8 1/2 x 11" job at speeds up to 25,000 per hour on the ATF Green Hornet. This is equal to 100,000 impressions on a single color press, running one-up!

A roll of paper (maximum width when printing two colors on both sides is 8 3/8") is placed on the operator's side of the unwind stand (see Photo 1). The face of the web is printed in two colors as it passes through the two printing units. The web then enters the Green Hornet's unique "double-ending" device, which carries it back to the feeder end of the press —this time on the opposite, or gear side of the press—and sends it, face down, back through the printing units. After the two colors are

printed on the reverse side, the web is cut into sheets 11 1/2" long (see Photo 2).

This versatile, high speed web offset job press offers many other distinctive advantages. You can print jobs up to 11 x 17", with bleed, two colors on one side or one color on each side. 8 1/2 x 11" forms can be run two-up and slit while printing—giving you up to 50,000 sheets per hour. You can perforate lengthwise on the web, in any position across the web.

Another important feature is the extremely low hourly operating cost. Your ATF Representative, from the Sheet Fed or Web Fed Division, has the facts and figures. Give him a call—or write for full details.



ATF

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Announcing a new arrival in the H & W family—



MOBILE VELLUM

WITH FULL PRINTING COMPATIBILITY*

STOCK SIZES AND WEIGHTS

22½ x 28½	23 x 35	26 x 40
134/M	168/M	216/M
200/M	252/M	long grain only

*uniform thickness, formation, whiteness and strength, excellent foldability, high bulk, finest finish, won't pick, lies flat.

Here is a new H & W paper created especially for, and eminently suited to, today's exacting requirements. Mobile Vellum with its beautiful antique finish, has *full printing compatibility*. It satisfies the strictest demands for uniformity, high bulk, and printing surface. See and try H & W Mobile Vellum . . . a new, quality stock for consistently fine printing! Packed in convenient one-ream cartons.

HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company



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CONNECTICUT	HARTFORD NEW HAVEN	Rourke-Eno Paper Co., Inc. Rourke-Eno Paper Co., Inc.
FLORIDA	JACKSONVILLE MIAMI	Virginia Paper Co., Inc. Southern Paper Co.
GEORGIA	ATLANTA	Dillard Paper Co.
ILLINOIS	CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO	Atwood Paper Co. Empire Paper Co. Hobart Paper Co. McIntosh Paper Co. Parker, Schmidt & Tucker Paper Co.
	CHICAGO ROCK ISLAND	James White Paper Co. C. J. Duffey Paper Co.
INDIANA	FT. WAYNE INDIANAPOLIS INDIANAPOLIS INDIANAPOLIS	The Millcraft Paper Co. The Chatfield Paper Corp. Indiana Paper Co. C. P. Lesh Paper Co.
IOWA	DES MOINES DES MOINES	Birmingham & Prosser Co. Western Newspaper Union
KANSAS	WICHITA WICHITA	Southwest Paper Co. Wertgame Paper Co.
KENTUCKY	LOUISVILLE LOUISVILLE	The Rowland Paper Co. Southeastern Paper Co.
LOUISIANA	NEW ORLEANS	Alco Paper Co.
MAINE	PORTLAND	C. M. Rice Paper Co.
MARYLAND	BALTIMORE BALTIMORE BALTIMORE	Bradley-Reese Co., Inc. The Mudge Paper Co. O. F. H. Warner & Co., Inc.
MASSACHUSETTS	BOSTON BOSTON BOSTON BOSTON SPRINGFIELD	Andrews Paper Co. Century Paper Co. Colonial Paper Co. Tileston & Hollingsworth Co. Rourke-Eno Paper Co., Inc.
MICHIGAN	DETROIT DETROIT GRAND RAPIDS LANSING	Chope-Stevens Paper Co. The Union Paper & Twine Co. Grand Rapids Paper Co. The Dudley Paper Co.
MINNESOTA	MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS ST. PAUL	Butler Paper Co. C. J. Duffey Paper Co. Minnesota Paper & Cordage Co. The Paper Supply Co., Inc. Anchor Paper Co.
MISSISSIPPI	JACKSON	Townsend Paper Co.
MISSOURI	KANSAS CITY SPRINGFIELD ST. LOUIS ST. LOUIS ST. LOUIS	Wertgame Paper Co. Wertgame Paper Co. Beacon Paper Co. Birmingham & Prosser Co. Tobey Fine Papers, Inc.
NEW HAMPSHIRE	CONCORD	C. M. Rice Paper Co.
NEW JERSEY	NEWARK TRENTON	Central Paper Co. Central Paper Co.

NEW YORK	ALBANY BINGHAMTON BUFFALO NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK ROCHESTER ROCHESTER	W. H. Smith Paper Co. Binghamton Paper Co. Franklin-Cowan Paper Co. Barclay Paper Co. Berman Paper Co. Crown Paper Corp. M. M. Elish & Co. Olympic Paper Co., Inc. Saxon Paper Corp. Schlosser Paper Corp. Fine Papers, Inc. Genesee Valley Paper Co.
NORTH CAROLINA	CHARLOTTE CHARLOTTE HIGH POINT RALEIGH	Henley Paper Co. Virginia Paper Co., Inc. Henley Paper Co. Eppe-Fitzgerald Paper Co.
OHIO	CINCINNATI CINCINNATI CINCINNATI COLUMBUS DAYTON TOLEDO	The Chatfield Paper Corp. The Johnston Paper Co. Merchants Paper Co. Scioto Paper Co. Hull Paper Co. Paper Merchants, Inc.
OKLAHOMA	TULSA	Beene Paper Co.
OREGON	PORTLAND	Carter, Rice & Co. of Oregon
PENNSYLVANIA	PHILADELPHIA PHILADELPHIA PHILADELPHIA PITTSBURGH	W. B. Killhour & Sons, Inc. Schwartz & Co. Whiting-Patterson Co., Inc. Chatfield & Woods Co.
RHODE ISLAND	PROVIDENCE	Narragansett Paper Co.
SOUTH CAROLINA	COLUMBIA	Eppe-Fitzgerald Paper Co.
TENNESSEE	MEMPHIS NASHVILLE	Louisville Paper & Mfg. Co., Inc. Dillard Paper Co.
TEXAS	FORT WORTH HOUSTON LUBBOCK SAN ANTONIO	Western Paper Co. Benson Paper Co. Western Paper Co. Natho Paper Co.
UTAH	SALT LAKE CITY	Dixon & Co.
VIRGINIA	NORFOLK RICHMOND	Eppe-Fitzgerald Paper Co. Virginia Paper Co., Inc.
WASHINGTON	SEATTLE	Paper Sales Corp.
WASHINGTON, D. C.		Barton, Duer & Koch Paper Co. Stanford Paper Co. Virginia Paper Co.
WISCONSIN	APPLETON GREEN BAY MILWAUKEE MILWAUKEE OSHKOSH	Woolz Brothers, Inc. Steen-Macek Paper Co. Sensenbrenner Paper Co. Wisconsin Paper & Products Oshkosh Paper Co.

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LNA Supports New Tax Proposal

THE Lithographers National Association, last month gave support before a hearing of the House Ways and Means committee to a proposal that would counteract inflationary trends in the purchase of new equipment. An LNA spokesman specifically indorsed a proposal which would give lithographers the advantage of "reinvestment depreciation."

Plans for the statement to the congressional committee, as well as an expanded program of regional meetings and publications, were made at a two-day meeting recently of the LNA Cost, Accounting and Financial Management committee.

The committee, headed by Everett F. Bowden, The Forbes Lithograph Mfg. Co., recommended to the executive committee of LNA that at least four regional meetings be conducted during the year in key areas of the country. These meetings would take the form of panel discussions at which the committee's program of developing and implementing better cost accounting methods could be communicated directly to LNA members.

Assignments to committee members for developing the texts of 11 new publications were made at the meeting. The documents, already in various stages of completion, will be circulated to association members as they become available.

The committee recently sent its publication "Use and Occupancy Insurance" to members. The committee expressed the belief that all members should "seriously consider and evaluate this coverage in terms of their individual requirements." It was noted that this insurance is available without coinsurance, under the LNA Master Fire Insurance Plan. Total insurance in force under the LNA plan now is \$23 million.

Analyzing the results of a survey of 30 LNA member companies prior to the meeting, Sidney Peloubet, of Pogson, Peloubet & Co., certified public accountants, reported to the committee on the effect on the litho in-

dustry of a method of depreciation called "reinvestment depreciation."

Mr. Peloubet's conclusion, based on the experience of LNA plants, was that "if reinvestment depreciation were deducted in calculating taxable income, the present depreciation deduction for members of the lithographic industry would be increased by between 50 and 100 percent."

As a result of the survey, the Cost and Financial Management committee concluded that the proposal would be "a tremendous step forward for the industry" because it would correct the inequity which forces plant owners to pay federal income taxes on dollars set aside merely for replacement of assets, not purchase of additional equipment.

Last month, Frederick T. Marston, president of Kaumagraph Co., Wilmington, Del., representing LNA, supported this proposal before a hearing of the Ways and Means Committee of the House of Representatives.

He pointed out that it is "particularly difficult and sometimes impossible" to overcome the effects of inflation as reflected in the increasing costs of equipment and production materials. As an example he said that in his own plant a press was purchased in 1935 for \$31,400. When the press was replaced in 1950, the price had increased to \$83,400. A twin for the 1950 press was purchased in 1954 at \$111,800. If the press were replaced today he added, it would cost approximately \$128,000.

"The amount of depreciation which we had set aside on the basis of the original cost was totally inadequate to finance the purchase of new equipment to take the place of what was being retired," he told the congressmen. "This was the result of the high tax rates and the aforementioned inadequate depreciation rate," he commented.

Mr. Marston pointed out that the only way his company could keep its plant in a modest sense modern and maintain a minimum working capital

(Continued on Page 117)

Litho Schools

Canada—Ryerson Institute of Technology. School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.

Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.

Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.

Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.

Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

Nashville—Southern School of Printing, 1514 South St., Nashville, Tenn.

New York—New York Trade School. Lithographic Department, 312 East 67 St., New York, N. Y.

Manhattan School of Printing, 72 Warren St., New York, N. Y.

Oklahoma—Oklahoma A & M Technical School. Graphic Arts Dept., Okmulgee, Okla.

Rochester—Rochester Institute of Technology. Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.

Philadelphia—Murrell Dobbins Vocational School. 22nd and Lehigh, Philadelphia, Pa.

Pittsburgh—Carnegie Institute of Technology. School of Printing Management, Pittsburgh.

San Francisco—City College of San Francisco. Ocean and Phelan Aves., Graphic Arts Department.

St. Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

Vancouver—Clark College.

West Virginia—W. Va. Institute of Technology. Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39th St., New York 16, N. Y.

National Assn. of Photo-Lithographers
Walter E. Soderstrom, Exec. V.P.
317 West 45th St., New York 36, N. Y.

Lithographers National Association
Oscar Whitehouse, Exec. Dir.
1025 Connecticut Ave., N.W.
Washington, D. C.

National Assn. of Litho Clubs
Edward L. Bode, secretary
504 Marjorie Ave.
Dayton 4, Ohio.

Printing Industry of America
Bernard J. Taymans, Mgr.
5728 Connecticut Ave., N.W., Washington, D.C.

Internatl. Assn. Ptg. House Craftsmen
P. E. Oldt, Exec. Sec'y.
307 E. Fourth St., Cincinnati 2.

READERS:

Are you taking full advantage of your lithographic magazine?

THE staff of *Modern Lithography* has been trying, in several important ways, to make the pages of your magazine more valuable to you. Increased in-person coverage of litho club and trade association meetings has been one way. Interpretative articles on subjects of vital interest to you is another. That's the reason for our recent series on presensitized plates, three-color direct separation, and visits to typical litho shops and for our expanded coverage of the litho news in all parts of the United States and foreign countries.

Our climbing circulation figures indicate your appreciation of our efforts. But are you taking *full* advantage of your lithographic magazine? In past months, many of you have availed yourself of the services of our two regular columnists, *Theodore C. Makarius* (Press Clinic) and *Herbert P. Paschel* (Photographic Clinic). The purpose of this page is to remind you that if you have a troublesome problem regarding press or camera, these specialists are ready to help you solve it. If you are a subscriber to ML and have a question, why not jot it down on the coupon below and send it along to us? We'll be glad to help you, and the service is free.

MODERN LITHOGRAPHY
Box 31, Caldwell, N. J.

☐ Mr. Makarius
(Press)

☐ Mr. Paschel
(Photography)

My Question: _____

(Questions will not be answered by mail, but in an early issue of *Modern Lithography*)

(Only your initials will be used)

Name

Company

Address

THROUGH the GLASS



ML has just heard from Floyd Maxwell, retired executive director of Lithographers National Association. Floyd has just returned from Florida and he was excited about his new project: a fishing lodge half way up the west coast between Clearwater and Tarpon Springs. Floyd told ML he bought the place, called the Palm Harbor Motel and Fishing Lodge and planned to return with his wife on May 1 to take over. He will sell his home in West Englewood, N. J., but keep his cottage on Lake Mohawk at least for the present.

"Our place is just a mile in from the Gulf, and there is good bayou fishing as well, with a small freshwater lake thrown in for good measure," Floyd explained. Apparently infected with Florida fever, Floyd went on to espouse the beauties of the area, known as the "Sun Coast of Pinellas County."

Lithographers planning a trip south this spring should look for Floyd's lodge along Route 19-A.

Accident of the Month (As reported in the National Safety Council's printing and publishing section News Letter): Failure to press the safety button while positioning a plate on a rotary manifold form press cost a pressman the tips of several fingers. The accident took place when his assistant accidentally hit a foot switch. Management stated the press had not been put on safety when the guard was removed to put the plate in position.

The comments by Joe Leigh, in this issue, on how to create and sell point-of-purchase displays should give many an idea to salesmen of lithographed displays. His comments, based on years of experience, are

right to the point and easy to put into practice, unlike many a sales boosting speech we've been subjected to.

And, speaking of displays, New Yorkers have been stopped in their tracks by a timely three-dimensional display in Penn Station. It's an international airline display built by KLM Royal Dutch Airlines, featuring an 18-foot revolving unit designed to convey the concept of future space travel to viewers. The exhibit is topped by a blue-green rotating lighted moon.

A perplexing conversion problem was involved when Miller Printing Machinery Co., Pittsburgh, decided to have a single-color press built in Europe instead of America, according to a feature article in the *British Printer*. Seems the machinists found

that no conversion from inches to the metric equivalent would be accurate enough, so special machine tools were installed, and the German engineers were taught English measurements.



Lovely lady in Boston stoops to see whether greeting cards are the Real McCoy. They are the offset greeting card crosswalk of the Rust Craft Greeting Card Co., Dedham, Mass., laid across Washington street, Boston, last month.



PHOTOGRAPHIC CLINIC

By Herbert P. Paschel
Graphic Arts Consultant



Image Reverser for Negatives

Image Reversing Viewer

Q: Is there any way I can view a negative as a positive without making a contact print or enlargement?

S. C. B., CAMDEN, N. J.

A: Yes, there is, if your negatives are no larger than $2\frac{1}{4} \times 3\frac{1}{4}$ in. The C. P. Goerz American Optical Company distributes a viewer, the Vertoscope, which optically reverses a negative into a positive image. The device is similar to a projector and enlarges the image $2\frac{1}{2}$ times normal size. The negative image is projected onto a fluorescent screen using an infra-red light source. The fluorescent screen is excited by a separate ultraviolet light. The negative passes infra-red rays in proportion to the negative densities. Where the infra-red radiation strikes the fluorescent screen, the fluorescence is extinguished in proportion to the infra-red energy. The screen continues to glow in the regions corresponding to the dense areas of the negative—the glow is cancelled in the areas where the negative is of low density. Thus the values of the negative are reversed. Variations in the contrast of the negative image are said to be possible by altering the intensity of the light source. Dual viewing ports allow two observers to view the image simultaneously. Whether models with larger negative capacity will be available is not known at this time.

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

Book Review

COLOR AND COLOR MEASUREMENT IN THE GRAPHIC INDUSTRIES. Victor Letouzey, Technical College Estienne. English Translation by V. G. W. Harrison, Director of Research, PATRA. Pub. Sir Isaac Pitman & Sons, Ltd., London, England, 1957. $7\frac{1}{2} \times 9\frac{1}{2}$ ", 62 pp., \$6.

Masking methods for color correction have a history older than the span of this century. Measuring devices and methods of control in color printing have been available to several generations of graphic arts workers. Electronic color separators with built-in correction systems have been in use for 15 years or more.

Surprisingly, these have been successfully exploited by only a pitiful minority of graphic arts plants. This lack of progress is blamed by some on the unsoundness of the principles underlying the methods, instruments and machines in question; by others on our lack of knowledge of color and consequent inability to master

or coordinate superior systems. The latter group are undoubtedly nearer the truth for it is obvious we cannot solve a problem unless we first understand what the problem is. In the graphic arts, our knowledge of color has been notoriously deficient and often erroneous.

Guesswork, supplemented by trial and error experience, has been dominant in color printing until now. But the future will demand precision measurement and control. Only through a better understanding of color will this come to pass in the graphic arts.

While there are many worthwhile books on the subject, very few, if any, have been written for the graphic arts craftsmen. And it is too much to expect a craftsman to glean from a highly technical textbook the information that pertains particularly to his craft. With the publication of the English version of Victor Letouzey's work, the craftsman now has available a book on color written to fit his needs by an authority in the fields of color and printing.

This book is admirable in many respects. It is profusely illustrated with charts, graphs, schematics, etc., both in black and white and color. The text is held to a minimum and written as simply as is consistent with accuracy. The combination of easy-to-understand text and illustra-

(Continued on Page 123)

TECHNICAL SECTION



Tests with Arc Lamps

By Richard N. Norman

IN a paper given at the 1957 TAGA meeting, the instability in color and intensity of carbon arc lamps was pointed out. Apparently this instability is considered of little import at present in the field, keeping in mind the long chain of unstandardized operations that occur between the original copy and the printed reproduction.

To collect some information about arcs as they perform in daily use, the Graphic Arts Research Department launched a survey. A portable device was built to measure and record electrical and colorimetric data. A Photostat Microtronics 35mm camera photographed the dials of a photocell, an ammeter, a voltmeter, and a second-counter at two second intervals. Measurements were taken with this device at several printing plants in Rochester.

The discrepancies of arc lamps, one weak link among many, are under consideration here. It was found that the conditions of arc voltage and current stability alone did not determine light output stability. No evidence was found to support the claim that lamps with motor-driven carbon feed are more stable than lamps with solenoid feed.

Figure 1 shows the stable arc voltage and current, and fluctuating color content of the light, of a motor-driven

lamp during a four-minute test run. Another test showed the power and light output of a lamp having a solenoid carbon feed mechanism. The arc power was unsteady, and the color content of the light was fairly stable. These two examples are by no means the rule, either as to the power conditions or to the type of feed mechanism.

Sometimes in practice the lamps are turned on prior to the exposure so that the lamps will stabilize. It was found that some lamps do stabilize to some extent, and some do not. Not enough evidence was found to identify a stabilizing trend with either type of lamp.

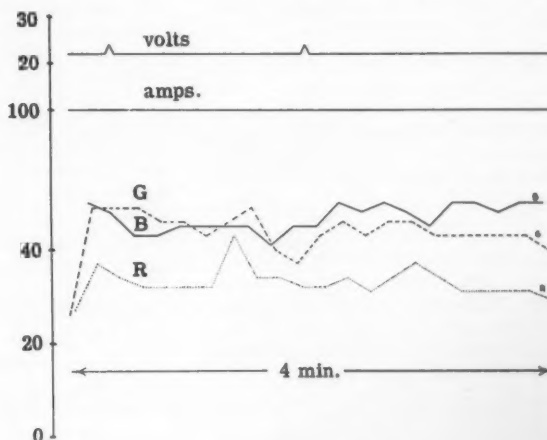
With the use of a light-integrator timing device, the intensity variations

are not serious. The variation in color content makes it difficult, or sometimes impossible, to follow the film manufacturer's recommended filter factor.

Some workers have used the ratio of the red and blue components of the light to determine the quality of the light, something akin to color temperature. The term color temperature in its strictest sense cannot be used here because the arc does not behave like an incandescent blackbody. Also, the green component of the light is not a function of the B/R ratio. Some correlation of green to the B/R ratio has been found in motor-driven lamps, but not enough for a reliable determination.

(Continued on Page 115)

Fig. 1



Reprinted from Vol. 4, No. 5 of *Graphic Arts Progress*, publication of Rochester Institute of Technology, Rochester 8, N. Y.

TECHNICAL BRIEFS

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Photography, Tone and Color Correction

COLOR SCANNING AND PHOTO MECHANICAL SEPARATION. Part 1. R. M. Smith. *Modern Lithography*, December 1956, pp. 61, 63, 65. Deficiencies of color process ink are related to corrections made by masking and scanning. Other problems of reproducing transparencies are discussed such as tone range and halftone losses, the black printer, and intentional changes.

COLOR SCANNING AND PHOTO MECHANICAL SEPARATION. Part 2. R. M. Smith. *Modern Lithography*, January 1957, pp. 73, 74, 117, 119. Transparency masking by two masks and black printer are described. Electronic scanning advantages are discussed.

COLOR SCANNING AND PHOTO MECHANICAL SEPARATION. Part 3. R. M. Smith. *Pacific Printer, Publisher and Lithographer*, March 1957, pp. 28-31 (3 pages). Detailed instructions are given for Magenta Masking and the preliminary steps of the Short Run Color Process.

A COLOR CHART FOR USE IN EVALUATING QUALITY OF COLOR REPRODUCTION.

Edwin J. Breneman. *Photographic Science and Engineering* 1, No. 2, October 1957, pp. 74-78 (5 pages). To facilitate quantitative evaluation of the quality of color reproduction obtained with various photographic processes under given conditions of illumination, a color chart has been constructed. The twenty-four color patches include nine saturated colors, seven achromatic colors, and eight desaturated colors, among which are the familiar colors of flesh, foliage, and blue sky. The patches that represent the colors of natural objects have been matched to them as well as possible in spectral reflectance. Permanent pigments have been used so that the chart can be used repeatedly in direct sunlight without danger of fading or discoloring. The patches have uniform glossy surfaces so that unwanted surface reflections can be eliminated.

SOME MEASUREMENTS OF ARC LAMPS. Richard N. Norman. *Graphic Arts Progress* 4, No. 5, September-October 1957 (2 pages). The discrepancies of arc lamps are considered and graphically illustrated. It was found that the conditions of arc

voltage and current stability alone did not determine light output stability. No evidence was found to support the claim that lamps with motor-driven carbon feed are more stable than lamps with solenoid feed.

NEW CONDITIONER ADDS MOISTURE TO VARIOUS WEBS. Lawrence Engel. *Paper, Film and Foil Converter*, Vol. 31, No. 9, September 1957, pp. 23-24, 2 pages. A general discussion of the importance of paper conditioning in printing with a description of the Avisco Web Conditioner manufactured by J. O. Ross Engineering Corporation. Definition of *moisture content*, *percent regain*, *conditioning* and *maturing*, and *equilibrium moisture content* are given. Static electricity in printing in relation to moisture of paper is discussed. The Avisco Web Conditioner injects low pressure steam onto a moving web into the voids of which condensation occurs. Excess steam is evacuated by an exhaust system. An automatic steam cut-off protects the web when stopped.

INK PROBLEMS?—Remedies and Cures. Oscar Diehl. *The National Lithographer* 64, No. 10, October 1957, p. 56. Six ink problems and cures for them are discussed briefly. The problems are: 1. Inks that back away from the fountain; 2. Ink piling on the plate or blanket; 3. Ink that powders or chalks off; 4. Burnt out color; 5. Dead looking colors; 6. Fading of the ink.

Lithography — General

FOUNTAIN DOPE—Eight factors enumerated as causes of set-off. John D. Payne. *New England Printer and Lithographer*, Vol. 20, No. 8, September, 1957, pp. 29-30. The term "set-off" is used to distinguish unintentional ink transfer from intentional "offset." Causes of set-off are listed: excess ink, slow ink setting, friction or pressure between sheets, slow drying, static, hooking and waffling, after-tack, spray. Pressmen are cautioned against over-inking to compensate for tinctorial weakness and other troubles. Slow ink drainage and drying increase the possibility of set-off. Set-off may occur in areas in which several inks are overprinted after drying of the first-down ink. Heat increases flow and drainage, reducing set-off danger. Discussion of last six topics to follow.

PHOTOLITHO NOTES. J. S. Mertle. *National Lithographer* 64, No. 2, February 1957, pp. 26, 28 (2 pages). Items reviewed: Copy preparation by new color coated plastic sheets; the Inter-Society Color Council's 40 chip color aptitude test; colored photos, oil and Flexichrome; Colorfilm protecting, anti-fungus overcoating, Color Masking, with S. W. Buetz credited with the principle of masking, 1856; Daguerreotype and Tintypes; Repro Unit combining camera, retouch desk, whirler, and printing frame for \$500; A gray sheet for flashing.



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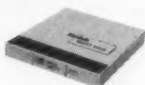
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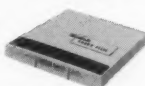
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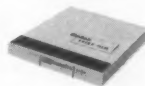
- 3** Kodalith Ortho PB Film, Type 3, .010-inch thick base for line and halftone work



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- 5** Kodak Commercial PB Film for continuous-type negatives and positives



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LITHOGRAPHY

P. O. Box 31 Caldwell, N. J.

WHICH COLOR GOES FIRST? Theodore Makarius. *Modern Lithography* 25, No. 11, November 1957, pp. 72, 137, 139 (3 pages). A discussion of color sequence in relation to the total number of colors, transparency, trapping properties, coverage and tone value of the inks, color register and the number of units on the press.

PACKING AND PRESSURES. *The National Lithographer* 64, No. 9, September 1957, pp. 52, 54, 56 (3 pages). A discussion on offset press cylinder diameters and pressure relationships. The article includes suggested packing paper thicknesses and the application of a micrometer and a packing gauge.

LABORATORY WORK ON RELIEF (DRY) OFFSET. Anonymous. *American Newspaper Publishers Association Research Bulletin*, Press Room Edition No. 142, June 15, 1957, pp. 5, 6, 2 pages. This project was an investigation of a process for producing Sunday supplements in lieu of gravures and to appraise further uses. A Hoe Printmaster was employed, so the image transferred by way of a blanket cylinder. Excellent printing detail was obtained from a magnesium engraving. Smaller plates may be combined in a multiple plate made from stereo mats. The results depend upon a "kiss" impression which requires accurate plates in order to avoid smudging or poor inking. There is no press adjustment which can compensate for irregularities of squeeze due to plate defects. The results when printing on newsprint are stated to show good detail and clear halftones but to show less tonal range and contrast than letterpress.

Graphic Arts—General

LIGHTING FOR COLOR CONTROL IN THE GRAPHIC ARTS. Warren B. Reese. *Pacific Printer Publisher and Lithographer*, Vol. XCVI, No. 6, June 1957, pp. 11-14, 16-19, 8 pages. Theoretical and practical consideration working towards standard viewing conditions are thoroughly discussed. Progress of the American Standards Association pH 2.6 Subcommittee, the Joint Research and Engineering Council of the Graphic Arts and Illuminating Engineering Society Committee on Graphic Arts Color Appraisal, and The Packaging Institute Color Control Committee are reviewed. Two standards may first be issued because of continued conflict of opinion regarding North Sky daylight and a warmer compromise towards Tungsten light. Current thinking favors minimums of 50 foot candles at press tables and 75 foot candles for quality control. Nearby walls should be a neutral gray.

***ELECTROSTATIC PRINTING.** British Patent 755,486—Horizons, Inc. *Photographic Abstracts*—Part 2, 1957, p. 101. Two rollers rotating in opposite directions are (1) transparent cylinder carrying a thin con-

ducting layer and an outer photoconductive layer, and (2) a metal roller having an insulating surface layer. The original is placed on the inside surface of the transparent cylinder and illuminated by light from a central lamp. A potential of about 300 volts is applied across the metal roller and conducting layer on the glass cylinder causing the formation of a charge on the insulating layer and photoconductive layer in the non-illuminated areas. Developing powder applied to the metal roller forms a visible image which can be transferred to a separate web. Halo effect around image areas is eliminated by the use of roller development in which the roller is coated with liquid developer comprising carbon particles in an organic liquid.

QUALITY IN THE REPRODUCTION OF MEDICAL ILLUSTRATIONS. Peter Hansell, MRCS, FIBP, FRPS. *Process*, Vol. 64, No. 762, June 1957, pp. 225-237, 13 pages. Comments of the problems in the reproduction of medical illustrations by letterpress and offset.

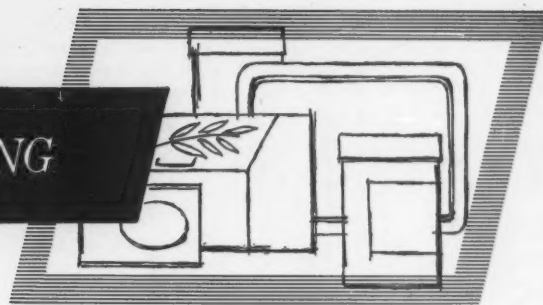
CONDE NAST BUILDS PLYWOOD PRESS MOCKUP TO ELIMINATE PRESS INSTALLATION DISORDER. George M. Halpern. *The Inland Printer* 140, No. 2, November 1957, p. 67 (1 page). A mockup or profile of the operating side of the press, in full scale, 82 feet long and 20 feet high, was constructed from plywood. Controls and other parts of the five-color web press were cut out in plywood and superimposed on the basic panels. Ingenuity and plywood have successfully eliminated many of the usual headaches involved in designing and putting into operation a giant new printing press.

PAPER SPOILAGE ESTIMATES. Phillips N. Piper. *The National Lithographer* 64, No. 11, November 1957, pp. 18-21 (4 pages). A chart and descriptive information for determining paper spoilage. The spoilage table shown is divided into typical product groups and percent spoilage according to the amount of work to be done on a given quantity of sheets.

COLOR PRINTING FOR THE UNINITIATED. Marvin C. Rogers. *Graphic Arts Monthly* 29, No. 11, November 1957, pp. 18, 20, 22, 24, 26 (5 pages). Here is a fundamental explanation of letterpress, offset-lithography, gravure and silk screen processes, what each offers in color printing and some of the limitations to be found.

Next Month:

Screen Tints for Litho



Financing New Equipment

Jesse A. Swaney

Assistant to the Treasurer
Harris-Intertype Corp.
Cleveland, Ohio

YOUR production equipment is the heart of your business. For varied reasons an increasing number of companies are and will continue to suffer from this brand of heart disease. It can be a killer.

You are not going to find any easy answers to your equipment procurement problems in this article. This is one of the biggest problems facing industry today and if easy answers were available there would be no problem. Furthermore, I am going to use few original words in treating the problem.

I hope to be able to bring the importance of the subject to your attention, throw some light on some approaches to solutions and most of all attempt to stimulate your thinking in the right direction. Every company has its own unique variables and if solutions are obtained it will be only after a lot of hard work.

16th Amendment

In an election back in 1913, we voted, through our representatives, to admit a silent partner into our business by those simple innocuous words

From a talk presented at the National Metal Decorators Association in Chicago, October, 1957.

called the Sixteenth Amendment — *"The congress shall have power to lay and collect taxes on income, from whatever source derived, without apportionment among the several states, and without regard to any census or enumeration."* Just one sentence.

I do not mean to imply that this partner has not contributed to the success of our enterprises but I do know that at the time this amendment was passed no one in his wildest dreams ever thought that even during a national emergency this partner's withdrawals would reach the proportions they have reached and that during peace times he would settle for a 50-50 split.

In 1914, this partner's withdrawals were one percent. Can you imagine for a moment, how easy the solution to your equipment problem would be if your taxes were one percent today?

Now back to reality. All of the contributions this silent partner is willing to make are not intangible. He does not aim to kill the goose that lays the Golden Egg. He is not adverse to doing his share to keep your equipment up to date. He does this by allowing you to deduct depreciation as an expense. However, if you do not keep your plant equip-

ment replenished, He will keep taking his cut until you wear yourself right out of business.

Never forget that depreciation is an expense, but it is an expense for which you are getting something of value. As an expense you get a tax recovery equal to 50 percent of the cost over the life of the equipment. Remember I said in the beginning these are broad generalizations. Of course, the first assumption is that you can get the business to earn a profit to afford the expense. It is difficult to keep the stockholders happy if you have no profits but fine depreciation expenses.

Three Methods

The adoption of the internal revenue code of 1954 gave the taxpayer the option of choosing from three methods of depreciation: straight line, double-declining balance, and sum-of-the-digits. The shift to the new methods has been remarkable. Several months ago a survey of 291 companies made by the Machinery and Allied Products Institute, indicated two thirds of the companies polled had adopted either the double-declining balance or the sum-of-the-digits methods. The adoption of either of

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— if you have Wagner Equipment ...*

To operate a production line of Wagner Equipment, installed under Wagner Supervision — gives you the same high quality, the same top production, the same efficiency as that of the Leaders.

With production units properly placed, synchronized and designed, there is no lost motion—the metal decorator can step-up deliveries, cut labor costs, and improve his profit position.

Why not call upon Wagner Engineering to look over your production units? There is no obligation.

THE WAGNER LINE INCLUDES:

ROTARY-AIR OVENS
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ROLLER REVOLVING MACHINES
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WAGNER LITHO MACHINERY

Metal Decorating Machinery

555 Lincoln Avenue, Secaucus, N. J.



Division

these methods results in an accelerated recovery through higher depreciation allowance during the early life of the equipment.

Many companies find themselves in an uncomfortable position equipment-wise today because of more than a decade of inflation. Their depreciation reserves are grossly inadequate when it comes time for replacement. A true example of how bad this can be occurred recently. One of our customers had a 34-year old Seybold paper cutter. We were able to take it in trade and resell it without a loss for two times what he had originally paid for it but this was still only 20 percent of the cost of the new one he purchased. He needed a new cutter years ago and by not having tax recovery through depreciation he was paying for it without the use of it. *Remember this: almost invariably if you need a new piece of equipment you are in part already paying for not having it.* And these payments could be used in acquiring an income producing asset. Many times the question is not whether you can afford a new piece of equipment but whether you can afford *not* to acquire the new equipment.

So you decide to buy a new piece of capital equipment. How shall you pay for it?

1. Equity Capital

New equity capital? If the new equipment represents a major expansion, it may be the only way. However, it means sharing the profits, after taxes. Dividends are not a deductible expense like depreciation and interest. Several years ago one of our customers purchased an offset lithographic press and paid a West Coast bank, what at that time was an exorbitant interest rate in order to get a long repayment period. When I asked him why he had done this he replied, "I needed the time and it was a whale of a lot cheaper than a partner."

2. Sell Stock

It is almost impossible for a small corporation to sell additional stock.

The medium-sized corporation can, but the cost of floating an issue is comparatively high, with market conditions the way they are today. Even the large corporations do not find it attractive.

3. Bank Loans

How about long-term loans through banks or insurance companies? This is probably the least expensive in dollars and cents but there are some intangibles that must be weighed. In all likelihood, this will mean borrowing on your balance sheet. In other words, more than the piece of equipment itself will be involved as security. It will have a detrimental effect on your short-term borrowing ability and if you traditionally have need for seasonal loans this may be important. Also analyze carefully the interest rate. For example, most banks today require 20 percent compensating balances. This has the effect of raising the rate. Take a \$100,000 loan at 6 percent. You are paying interest on \$100,000 but get the use of only \$80,000, raising the effective rate to 7½ percent. Nevertheless if this source is available and does not hamper your operation it is probably the best.

4. Financing with Manufacturer

What about financing with the manufacturer? Most manufacturers of capital equipment have a time purchase arrangement. If it is a standard piece of equipment, the usual terms call for 25 percent down with the balance payable over up to 36 months. Regardless of how it is quoted, the true interest rate generally is 8½ percent. This is the easiest. There is no security other than the piece of equipment. Your bank lines are left open for other borrowing. You have prepayment privileges and I probably shouldn't say this but if you get in a short bind, the company will generally work along with you.

The 8½ percent interest rate is not out of line because you must remember that these manufacturers must by some form of borrowing raise the money to carry your notes. This interest rate, plus handling and

collection charges, does not leave much room for reserve for bad debts. However, there is one thing to watch for and that is if there is also a cash discount offered. This will have the effect of greatly increasing the real interest charge.

5. Leasing

Now, what about leasing? I always say leasing is a lot like keeping a mistress. It is talked about a lot more than it is done and it is a lot more expensive than you realize. All leases on capital equipment are net, net leases. In other words, all expenses such as maintenance, taxes, etc. are paid by the lessee. They generally can be for any period of time you desire commensurate with your credit standing.

But in every case, they will be full commitment leases. In other words, the total rent will cover the full purchase price and interest charges and when you sign the lease you will be bound for the full amount. The effective interest rate, depending on your credit worthiness, will range from 9 percent to 15 percent per annum. In most cases, there is a security deposit or prepayment of rent equal to approximately 10 percent of the purchase price.

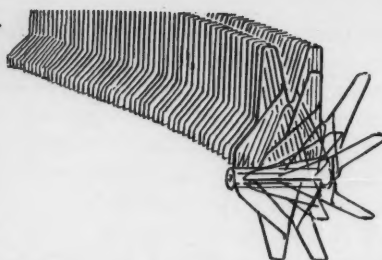
If it is a pure lease with no option to purchase, in all probability the rent may all be deducted as an operating expense. If there is an option to purchase and the annual rent exceeds what could be the normal depreciation, it will likely be questioned by the internal revenue department. In an inflationary economy such as ours, the residual value of capital equipment has been high and if you have no option to purchase, this will be lost to you and in my opinion puts the cost of leasing beyond what any normal business can stand.

It has been said that a lease is a use of capital that will not show on your balance sheet. However, today if a lease is for any significant amount, good accounting firms are showing it by a footnote on the balance sheet because it is a fixed commitment debt.

Where we are now reminds me of the fellow who, after being married for 10 years, said "If anyone would

better finished products

... maximum efficiency



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YOUNG BROTHERS Metal Decorating Ovens, built in a variety of types, are known for their excellence because Young Brothers engineers have a fundamental understanding of the baking and drying problems of the Metal Decorating Industry. Their "know-how" is based on 60 years of experience building individually designed ovens for all baking and drying processes.

A metal decorating oven is a highly mechanized production unit in a specialized field — and it will only perform to maximum efficiency if it has been built by men thoroughly experienced in every phase of oven engineering.

Through their specialized experience, Young Brothers engineers constantly develop new and better methods of handling, heating, and moving air . . . for faster, more efficient production . . . for more automatic and accurate controls so vital to the synchronized operation of the production lines. New light weight rigid, tubular wickets reduce conveyor load and help to eliminate sheet marking. Reduces necessity for wicket preheating.

You can be sure of the best when you select a Young Brothers Oven because it is the product of the finest experience in the industry — that is why it will bring added profits out of your production.

Investigate the advantages of Young Brothers Ovens today — details are available to you without obligation.

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1839 Columbus Road



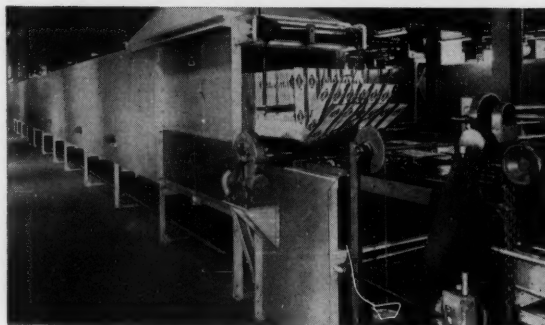
Cleveland 13, Ohio



Battery of large, high speed D.E.F. Metal Decorating Ovens



High speed, combination D.E.F. and D.I.F. Metal Decorating Oven



D.I.F. Metal Decorating Oven with zone control and recuperative cooling

have told me how much it was going to cost, I would never have done it because I would have thought I never could afford it." But we all know he did and was enjoying almost every minute of it. Today, he believes without marriage there would be no living. And as you know, without good capital equipment, there will be no living for your business.

Heart of Business

Your capital production equipment is the heart of your business — keep it strong. You can't run an equipment replacement program by a simple rule of thumb today anymore than a doctor can check your heart solely with a stethoscope. You must develop your own mathematical formula. Put every piece of your equipment on the electrocardiogram.

You must investigate new equipment that is available, find out what it will do for you, how much more production it will give you and find out what the manning costs are compared to your present equipment. Things are happening today in the metal decorating field. Quality is improving. Speed is improving.

Cash is the life blood of a business — sales are the muscles, but the heart is production, wholly dependent on the quality of the capital equipment.★

Author Swaney

considers

five methods

of financing

new equipment

in your

metal decorating

shop.

Croname Moving Plant

Croname, Inc., Chicago metal decorating firm, held an open house for employees and their families on Jan. 12 at its new plant, under construction for over a year, in Niles, Ill. The visitors toured the modern structure, set on a 33-acre site, and learned where their future departments would be located.

The task of moving to the new plant was begun in December with the transfer of thousands of customer dies, a step which involved more than 1,500,000 lbs. of materials. Actual production at Niles had started in the fall when two new 300-ton stamping presses began turning out the "Silver Dart" panels which may be seen on the 1958 Plymouth automobiles.

Final transfer of equipment will begin late this month.

Reed Discusses Cold Type

"It is no longer possible to postpone considering the problem of just when and how to use the tools of photocomposition," Martin M. Reed, president of Mergenthaler Linotype Co., said in an article in the January issue of *Editor & Publisher*.

Looking back over 10 years of discussion and experimentation with the cold type system of composing, he pointed out that it is not the cure-all for production and cost problems that many in the industry earlier thought it would be.

Mr. Reed called for a more careful and scientific determination of the problems of photocomposition, and for a "mood of honest skepticism and constructive criticism" in evaluating the process.

He pointed out that the equipment manufacturers already have a total of over \$8,000,000 invested in the development of phototypesetting machines and must take the responsibility of furnishing reliable engineering studies and other facts so that equipment users can, with assurance, base decisions concerning cold type.

Criticizing the fact that the industry does not have uniform cost stand-

ards and record keeping, he concluded that this has led to various interpretations of cost figures and solutions to the practical problems of cold type. He said that there are many who say cold type needs improved and less costly photoengraving methods and plates; and others who blame present difficulties on proofing, correction, makeup, handling and related processing activities.

(The article, of course was aimed at newspaper publishers, a great majority of whom use letterpress.)

Mr. Reed emphasized that no publisher or printer can afford to venture into photocomposition until certain questions dealing with specific plant conditions are answered. He accompanied his article with a check-list of such questions which included: Will photocomposition save money or offer other measurable advantages as compared to the hot metal system? What elements will the over-all cold-type system consist of as compared with the present system? What is the time and cost relationship between each of the elements of each system? Is cold-type economical and practical for straight matter (text) composition? Can all display advertising and general printing be produced more economically by photocomposition? What will be the problems and costs of maintenance in connection with the cold-type system?

He concluded by stating his belief that "whatever the problems and the struggles, it is inevitable that a substantial part of the industry will benefit materially from the advent of phototypesetting, if it handles wisely the new equipment and the new system of composition now being made available to it."

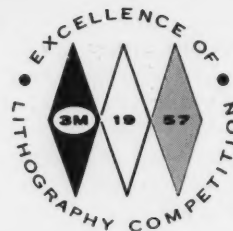
Keagy, Croname VP, Retires

Martin Keagy, senior vice president and treasurer of Croname, Inc., retired Dec. 31, after 27 years with the firm. He will continue as a member of the board of directors.

Edwin Carlson, assistant comptroller and secretary, will assume the position vacated by Mr. Keagy's retirement.

Examine
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...in your shop

*THE TOP 10 IN THE 4th QUARTER, 1957

3M EXCELLENCE OF LITHOGRAPHY COMPETITION



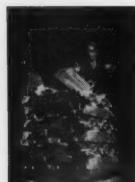
Unanimous choice of judges was this perfectly-printed 4-color art print. Soft tonal values and subtle colors give this reprint the appearance of an original oil painting.

PRINCETON POLYCHROME PRESS, Princeton, N. J.



Highly-detailed 4-color outline half-tone vignettes into perfectly covered process black background led to choice of this nicely-designed ad.

D. E. ROBINSON CO. Cleveland, Ohio



Excellent coverage over entire 22 x 28 B&W poster... heavy solid areas... clean, clear open dot structure throughout subtle half-tone areas attained with smooth-surfaced 3M Plates. Printed on 35 x 45 Harris Press.

WILLIAMS LITHO San Francisco, Calif.



Unusually fine coverage of yellow background area using 3M Plates. Crisp, sharp, square half-tones with wide variety of tonal values mortised into solid background. Three colors run on 35 x 45 Harris Press.

SMITH-GRIEVES CO. Kansas City, Mo.



High-key half-tones with perfectly-formed dots within heavy black solids made this 4-up B&W press sheet a winner. Produced with 3M Plates on a 29 Michle Press.

TECHNICO Los Angeles, Calif.



Outstanding 3-color work with brilliant color fidelity rivaling large press quality was run on Model 251 Davidson Press. Fine printing definition throughout.

ROSE COLOR LABS, INC. New York, N. Y.



B&W highlight half-tone printed from 3M Plates on a 1200 Multilith features "drop outs" contrasting with dense solids — perfect dot structure in middle tone areas.

THATCHER PRESS Evanston, Ill.



The combination of fine unbroken lines and smooth solids on a parchment-like stock made possible with grainless 3M Plates make this B&W letterhead a winner. Run on 221 Davidson Press.

MACLACHLAN PRINTING CO. Toronto, Ont.



Perfect registration with a clean, smooth color lay were outstanding features of this 4-color job printed on 80 lb. Linweave Early American stock. 17 x 22 Webendorfer Press.

MERIDETH WEB PRINTING CO. Burlington, N. C.

Here's your opportunity to examine press run samples of the nation's finest lithography... ranging from attractively simple letterheads to complex 4-color process work.

And, you're invited to enter the 1958 Excellence of Lithography Competition. Win nationwide recognition and publicity... prestige-building award plaques... cash awards for pressmen and platemakers. You can't lose, because every entry you submit adds to your reputation as a producer of outstanding quality lithography.

Your 3M Plate representative will personally show you these exceptional examples of fine lithography and will submit your entries in next quarter's competition. Write the 3M Company, St. Paul 6, Minnesota.

3M Photo Offset Plates

BRAND

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10th Winner Not

Available for release

at this time.

LITHO CLUB NEWS

Chicago

Honors William Morgan

The Chicago Litho Club, for its first 1958 meeting, Jan. 23, arranged a double feature program which included inauguration of the new officers and a testimonial service honoring William O. Morgan.

Edward M. Harwood, superintendent of Stromberg-Allen Co.'s offset department, assumed the presidency from James Ludford, Chicago Litho Plate Graining Co. Other new officers are W. Stuart Grau, Miehle Printing Press & Mfg. Co., 1st vice president; Emil Winter, Sleepack-Helman Offset Co., 2nd vice president; James V. Gianpetro, Twentieth Century Press, secretary; and Robert C. Snider,

Low's Reproduction Service, treasurer.

Mr. Harwood's first duty as president was to announce the following committee chairmen: James K. Martin, Chicago Lithographic Institute, education; John Jachimiec, Container Corp. of America, membership and roster; William Byers, North American Litho Co., Hi-Lites and publicity; Richard Boever, Coburn & Co., entertainment; Paul Hahn, Graphic Arts Supply Co., sickness and visitation; and Eugene Bulinski, Runkle, Thompson, Kovats, attendance. He also appointed Lester Miller, I. S. Berlin Press, sergeant-at-arms.

Frank Oehme, former general manager of the Chicago Lithographic Institute, now with W. A. Krueger Co.,

King, Southwest Printing Co., president; Frederick Williams, Commercial Printing & Letter Service, vice president; A. G. Copeland, Houghton Publishing Co., secretary; and Irvin Lindley, Walraven Bros., Inc., treasurer.

Members of the board of governors are Donald Cauley, James Craft, C. M. Gober, Jack Hicks, Stephen Kaufman, Lawrence Krauland, Henry Phillips, Alvin Taylor, Arnold Taylor and James Thompson.

Milwaukee, was master-of-ceremonies for the program honoring Mr. Morgan.

Other speakers paying tribute to



Edward M. Harwood

Mr. Morgan were Wade Griswold, executive director of the Lithographic Technical Foundation; B. E. Callahan, president, Inland Litho Co., and first president of the Chicago Lithographic Institute; James Spevacek, Western Electric Co., and a past president of NALC; Herman Goebel, Brown & Bigelow, presently an officer of NALC; and Jack Hagen, Midland Paper Co., and a past president of the Chicago Club. They cited his efforts in behalf of the Chicago Lithographic Institute, LTF, NALC and the local club.

Mr. Morgan was presented with a leather-bound volume of testimonial letters.

Dallas

Visit Miehle-Goss-Dexter

Members of the Dallas Litho Club were the guests of Miehle-Goss-Dexter, Inc., at its new southwestern district offices, 724 Young St., on Jan. 14.

Demonstrations were given of the Miehle Vertical, Lithoprint, and 28, the Cleveland folder and the Lawson Electronic 55 Cutter.

1958 officers of the club are Frank



Young Lithogs.

Hear Talk on Displays

Answers to nearly a score of questions on ways of creating and selling lithographed point-of-purchase displays were forthcoming at the Jan. 8 meeting of the Young Lithographers Assn., at the Advertising Club, N. Y. City.

Joseph Leigh, chairman of the board of Einson-Freeman Co., Inc., Long Island City, N. Y., answered the questions, which had been submitted by club members at the crowded meeting. (Complete account of questions and answers is presented on page 54 in this issue.)

Mr. Leigh handled questions that

dealt primarily with making speculations, billing them (or attempting to), making up a "cold-call" list and other problems.

He prefaced his program with some remarks about the Point-of-Purchase Advertising Institute, of which he is a prominent member. He said POPAI has a two-fold program: a research service and an educational slide-sound film describing the display medium.

In concluding his question and answer session, Mr. Leigh, who has been selling displays for 35 years, remarked that "ideas in this business are much more important than claims of technical superiority."

This month the club will hear a talk by Lewis G. Gilbert, whose business is representing minority stockholders at corporation meetings. President Robert Lewin said the talk is in keeping with the club's plan to present at least one program a year outside the scope of the lithographic industry.

Baltimore

Fowler Installs Officers

On Jan. 16, Frederick Fowler, 2nd vice president of the National Association of Litho Clubs, formally installed the 1958 officers of the Baltimore Litho Club. They are Thomas Boram, president; Joseph Peroutka, vice president; Maurice Levie, treasurer; and Harold Hackman, secretary.

The board of governors approved Joseph F. Yeager, Richard J. Paetz, James W. Haney and Joseph R. Beach for membership.

William Lambdin, Arthur Thompson Co., is making good progress towards recovery from a stroke. W. S. Duvall, Eastern Offset, is also recovering from a heart attack, suffered Dec. 1.

On Feb. 19, Jack Simmons, Chrom-art Co., Philadelphia, will appear before the club to show a film on the silk screen process. He is expected to discuss the development of new machines and techniques in the silk screen industry.

On March 1, the Club's annual

oyster roast will be held at Hasslingers restaurant, Fayette and Luzerne Sts., from 12 to 5:30 pm. Tickets can be obtained from Neal Bowden, 504 E. Lombard St., for \$4.50 per person.



Cincinnati Club Officers

New officers of the Cincinnati Litho Club seated are (l-r.) Benjamin Smith, The Hennegan Co., immediate past president; Peter J. Schannes, Mail-Way Advertising Co., president; Buford Payne, Tri-State Offset Co., vice president; and Harold Biddle, Standard Publishing Foundation, secretary. New members of the board of directors, standing, are (l-r.) Ralph Guenther, Advance Litho Plate Co.; Anthony Bianchi, A.B.C. Lithographing Co.; and Frank Petersen, Nielsen Lithographing Co.

Staudt Installs Officers

New officers of the Cincinnati Litho Club were installed by William A. Staudt, Jr., a past president, at an open dinner meeting on Jan. 14 at Guidara's Restaurant. Seventy members and guests were present for the ceremony, and to view a film, "I. S. Berlin Success Story," presented by C. A. Harwood, field sales manager, Miehle Printing Press & Manufacturing Co.

More than 500 persons attended a club dinner-dance on Jan. 11 at the Hartwell Country Club. Co-chairmen for the affair were Anthony Bianchi, ABC Lithographic Co., and Robert C. Groettum, Strobbridge Lithographing Co.

Houston

Installs Officers

The Houston Litho Club installed its officers for 1958 and presented Senefelder busts to two outstanding members at its January meeting. Outgoing president Kenneth Joseph conducted the initiation ceremony.

The new officers are Jake Ward,

president; Robert Chester, vice president; Frances Porter, secretary; and Henry Marchwinski, treasurer. Board members installed were Otis Muckenfuss, Grady Caldwell, Leslie Kasparik, Harry Folk, Robert Chalendar and William McGonagle. John Brand and Kenneth Joseph are holdover members.

Kenneth Joseph and John Webb were the two members selected to receive the Senefelder busts. Mr. Joseph received the award for his many contributions to the club, among them serving in various offices, and working on several clinics. He is chairman of this year's Southwest clinic.

Mr. Webb, who is with Bingham Rollers, was cited for his service to the club and his contributions to the clinic each year since its beginning. Both men's wives received orchids.

The February meeting, to be held in conjunction with the Graphic Arts association and the Craftsmen's club, will feature a film on "Graphic 57."

Frederick J. Gorzell, Jr., Shell Development, is the newly appointed editor of the Houston Litho Club Bulletin.

Washington

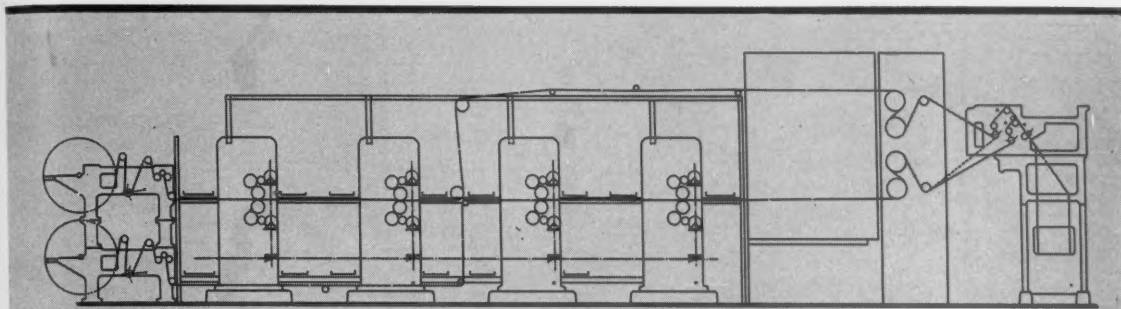
Rossotti Installs Officers

Alfred F. Rossotti, first president of the National Association of Litho Clubs and one of its founders, installed the 1958 officers of the Washington Litho Club on Jan. 28.

The officers, elected at the November meeting, are Frederick A. Fowler, U. S. Coast & Geodetic Survey, president; Albert L. Tucker, Sauls Lithograph Co., vice president; Raymond E. Geegh, U. S. Government Printing Office, secretary; and Arthur L. Nugent, U. S. Coast & Geodetic Survey, treasurer.

The commercial board of governors is composed of Albert Altshuler, Frank P. Frazzano, Robert A. Lucuani, Joseph A. McSweeney and George L. Yager. Members of the government board of governors are Everett J. Ferris, John L. Grant, Lewis C.

With the ATF 22³/₄ x 35 Publication Press you can handle all these color combinations and signature sizes



		number of webs	colors on each side of web	Number of folded pages			
				Newspaper, maximum page size 17 ¹ / ₂ x 22 ³ / ₄	Tabloid, 11 ³ / ₄ x 13 to 17 ¹ / ₂	Magazine Signature, 6 ¹ / ₂ to 8 ³ / ₄ x 11 ³ / ₄ untrimmed	Magazine Signature, 5-11/16 x 17 ¹ / ₂ untrimmed
1 UNIT		1	1	4	8	16	16
		1	2	4	8	16	16
2 UNITS		2	1	8	16	32	32
		2	2	8	16	32	32
3 UNITS		3	1	12	24	48*	48
		3	2	12	24	48*	48
		3	3	12	24	48*	48
		3	4	12	24	48*	48
4 UNITS		4	1	16	32	—	—
		4	2	16	32	—	—
		4	3	16	32	—	—
		4	4	16	32	—	—

*Signatures of over 32 pages are possible but weight of stock would be the determining factor.

Along with extreme flexibility, this ATF Publication Press gives you special features that spell out high production on a variety of jobs: newspapers, magazines, catalogs, books.



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Web Division, 200 Elmora Avenue, Elizabeth, N. J.

Better, more profitable printing...
from the most complete line of equipment

- ◆ Grouped controls for ink form rollers, ink ductors, and water dampeners.
- ◆ Independent upper and lower unit register controls for side and running way adjustments.
- ◆ Printing units and roll stands are gear driven, eliminating old-style chains.
- ◆ Upper and lower plates can be changed simultaneously in less than five minutes without breaking web.
- ◆ Both full width cross perforation and slot vertical perforation to eliminate corner wrinkling in folding operation.
- ◆ Speed up to 20,000 cylinder revolutions per hour for both press and folder. (Reduced speed required for delivering right angle and chopper folded signatures.)

Get the facts on the economics of web printing. Write for ATF's Web-Fed vs. Sheet-Fed Booklet—a comparison of web offset printing costs with sheet-fed costs (letterpress and offset).

Raeder, J. Stuart Rich and Robert W. Spruell. Thomas Bowden and Thomas Holford are associate governors.

John T. Porter, assistant sales manager of the Sheet-Fed division of American Type Founders Co., Inc., spoke to the club on "What's New In Lithography."

New active members of the club are Erwin M. Berger and Herbert C. Much of the Government Printing Office; Frederick F. Cockrell and Frank F. Dougherty of Sauls Lithograph Co.; J. Lindsey Cranford, Columbia Planograph Co.; Karl W. Fletcher, Sr., U. S. Geological Survey; Louis A. Haley, U. S. Coast & Geodetic Survey; Raymond L. Hanback, Jr.; H & A Printing Co.; Charles J. Lane, Lanman Engraving Co.; and George A. Mattson, Printing Industry of America.

Associate members whose applications were recently approved for membership are Warren G. Buhler, Oxy-Dry Sprayer Corp.; Ralph G. Cefaly, Jr., Cefaly Experimental Co.; Phillip R. Kauffman, The Goetz Co.; and David G. Peek, Du Pont.

The club is now publishing a new four-color lithographed booklet with a picture of the Jefferson Memorial and some of Washington's famous cherry blossoms on the cover.

Milwaukee

Holds Technical Session

The Milwaukee Litho Club announced its Jan. 28 technical session in a handsome new two-color bulletin. Speakers for the evening were Grant C. Buetner, president, RB & P Chemical & Supply Co., Inc. and Vincent Kane, sales representative, American Type Founders, Inc.

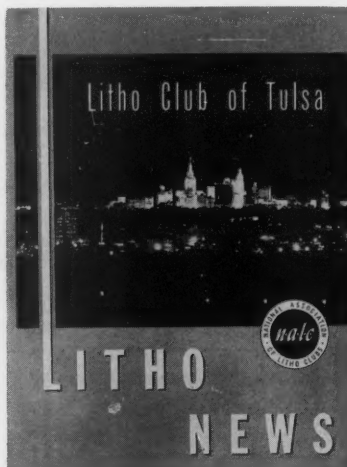
Officers for 1958 are Francis Leygraf, president; C. Paul Schneider, vice president; Jack Miller, secretary; Rudolph Bartz, treasurer; and Milburn Mundy, sergeant at arms.

New members of the club are Anthony D. Acquisto, E. F. Schmidt Co.; Arthur Hinkle, American Can Co.; and Hugh Monahan, Offset Plate-makers.

Tulsa

Discuss Copy Preparation

Members of the Tulsa Litho Club heard Paul Locke, president, Paul Locke Advertising, Inc., speak on "Copy Preparation—Start to Finish,"



at the January meeting. Mr. Locke discussed the creative and production problems attached to many jobs, and stressed the need for better teamwork between the client, agency and supplier.

Pictured is the cover of the first issue of the club's news-letter. The members voted at the December meeting to print an 11 x 17" bulletin in order to publicize the club's activities.

Elected GAA President

Herbert M. Ross, president, Ross-Gould Co., was elected president of the Graphic Arts Association of St. Louis for 1958. Other officers are Frank J. Merrill, The George D. Barnard Co., vice president; Robert T. Wolff, Western Printing & Lithographing Co., secretary; and Leonard B. Brown, A. R. Fleming Printing Co., treasurer.

Frederick E. Winsor was re-elected executive vice president and general manager of the association. Henry G. Keeler, Jr., Keeler-Morris Printing Co., retiring president, will continue as a board member and ex-officio member of the executive committee.

Litho Club Guide

ATLANTA

Robert H. Scheuer, Secy.
2118 Brannen Rd., S.E., Atlanta

BALTIMORE

Harold E. Hackman, Secy.
2950 Loch Haven Rd., Baltimore 18

BOSTON

Vincent J. Aliberte, Secy.
2010 Revere Beach Pkway, Everett 49, Mass.

BUFFALO

Edmond S. Sendker, Secy.
978 Ellicott St., Buffalo 9

CANTON

Clayton Betz, Secy.

CHICAGO

Emil Winter, Secy.
1301 Blackhawk St., Chicago

CINCINNATI

Harold Biddle, Secy.

CLEVELAND

Alvin Martin, Secy.

COLUMBUS

John Morgan, Secy.
905 W. Town St., Columbus, O.

CONNECTICUT VALLEY

Edward J. Yuskevich, Secy.
1847 Poquonock Ave., Poquonock, Conn.

DALLAS

A. G. Copeland, Secy.

DAYTON

Robert J. Mackin, Secy.
333 Salem Ave., Dayton 2

DETROIT

John Murphy, Secy.
13110 Santa Rosa St., Detroit 38

FORT WORTH

Vernon Kageler, Secy.
4933 Dunlap Dr., Fort Worth

HOUSTON

Frances Porter, Secy.
2301 Huldy St., Houston 19

LOS ANGELES

Curtis Bourland, Secy.
7101 W. 93rd Pl., Los Angeles 45

MILWAUKEE

Jack W. Miller, Secy.
2572 N. 21st St., Milwaukee

NEW YORK

Louis Happ, Secy.
11 Darby Court, Malverne, N. Y.

PHILADELPHIA

Joseph H. Winterburg, Secy.
618 Race St., Philadelphia 6

PIEDMONT

Bernard A. Wilmering, Secy.
1503 Madison Ave., Greensboro, N.C.

ROCHESTER

Edward C. Potter, Secy.
198 Weston Rd., Rochester 12

ST. LOUIS

Eugene Hanson, Secy.
4440 Bessie Ave., St. Louis 15

TULSA

Fridolph A. Holmberg, Secy.
1712 S. Owasso St., Tulsa

TWIN CITY

Leonard J. Holzinger, Secy.
1405 Chicago Ave., Minneapolis 4

WASHINGTON

Raymond Geege, Secy.
P.O. Box 952, Ben Franklin Station, Washington 4

CENTRAL WISCONSIN

Richard Kiser, Secy.
Route No. 2, Box 597, Menasha, Wis.

Books and other Aids . . .

Point of Purchase Cardboard Displays

By Victor Strauss

First complete book covering the subject. Contains visuals of all kinds of displays, with a complete construction plan for each one shown. There are 226 blueprints, coded and self-explanatory. Discussion covers dummies, instruction sheets, cartons, packing and shipping. Another section covers items such as motors, flashers, rivets, hooks, rubber bands and other fasteners and devices.

It's 9 x 12", 218 pages, and a book every display man will need. Price, \$15.00.

Color Chart for Dot Etching

This chart, composed of four sheets, is 22½ x 26½", and is bound at the top with a metal strip for wall hanging. The first sheet is magenta, cyan blue, process yellow and black. The second is warm red, cyan blue, process yellow and black. Number three is magenta, warm blue, process yellow and black, while the last is warm blue, warm red process yellow and black.

Each of the four pages contains 215 color squares. Each square of color is identified, and each square is divided into four different percentage screen tints. It was produced on regular offset stock on a two-color offset press.

COMPLETE FOUR-PAGE WALL CHART — \$10

"The Single Color Offset Press"

By I. H. Sayre

Different types of offset presses are detailed; then the step by step mechanical operation and adjustments of four Harris-Seybold Co. presses — the earlier sheet-fed LSB and LSN, and the newer models with selective stream and sheet feeding, LTV (17 x 22) and LTW (21 x 28). Webendorfer presses (Chief, Little Chief and Big Chief) are discussed with complete instruction for operation, followed by a discussion of the larger presses — the EBCO (Miller Printing Machinery Co.) and the Miehle 29 and Miehle 36.

The book points up the general similarity of handling of the various presses, at the same time explaining the special characteristics of each. Primary objective of the book is to acquaint the reader with the precision and care that is required in handling offset presses, and to demonstrate how to obtain trouble-free operation.

In addition to the specific treatment on presses, there is a section on blankets, papers, inks, rollers, plates, fountain solutions, and other materials used by offset lithography.

The book is cloth bound in bright red, washable cover, 255 illustrations, printed on offset enamel stock, and sewed in 16"s so that it lays open flat. \$6.50 plus postage.

Order Direct From MODERN LITHOGRAPHY

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Box 31, Caldwell, N. J.

Enclosed is payment. Please send the book (or chart), as checked

- ☐ The Single Color Offset Press — \$6.50
☐ Color Chart for Dot Etching — \$10.00
☐ Point of Purchase Cardboard Displays — \$15.00

Name

Street

City, Zone, and State

New York

Soderstrom Speaks To Club

Walter Soderstrom, executive vice president of the National Association of Photo-Lithographers, urged members of the New York Litho Club to adopt sounder business practices and encourage "esprit de corps" between management, labor and customers during the forthcoming year. Predicting spotty business conditions in a talk at the Jan. 22 meeting in the Hotel Shelbourne, he warned that firms which insist on indulging in "kick-backs," mark-ups and poor estimates will create bad customer relations and ultimately fail. The economy of the lithographic industry depends on good customer relations and high moral standards, he summarized. (See Page 48).

Alfred F. Rossotti, past president and one of the founders of the National Association of Litho Clubs, presented the nominations for the club's 1958 officers and introduced Frederick Fowler, 2nd vice president of NALC, who conducted the installation ceremonies.

Daniel A. Ford of Peter F. Mallon, Inc., was reelected president of the club. Other officers are Peter A. Rice, Capricorn Press, vice president; Ernest H. Gruen, L. H. Philo Corp., treasurer; and Louis Happ, Snyder & Black, secretary.

Members of the board of governors are Edward Blank, Publishers Printing Co.; John Burke, Einson-Freeman Co., Inc.; William Carey, Sweeney Litho Co., Inc.; John Coffey, Photo Reproduction Corp.; Anthony Dagnelli, Snyder & Black; Victor De Rose, Hinkhouse, Inc.; Michael La Roca, Stearns & Beale; Arthur Tarling, Sleight-Hellmuth, Inc.; Jacques Tisne, Schlegel Lithographing Corp.; and Salvatore Vaccarino, Ardlee Service.

Mr. Fowler reminded club members of the tri-city meeting of the NALC Council of Administration, scheduled for Jan. 25, and told them that 22 of the 27 litho clubs would be represented. When the NALC was formed it included six clubs and approximately

700 members. Today it has 4,500 members.

He praised the club for its \$100 donation to the Lithographic Technical Foundation. (Eight other clubs have made similar contributions.)

Nine new members were accepted into the club during the first meeting of the new year. They are Edward Balzerit, Daniel Casey, Jr., John F. Cornacchio, Frederick J. Dankert, John J. Hayes, William J. O'Neill, Armando Pucci, Mark H. Simon and Martin M. Taylor.

On Feb. 26, the club will hold its first meeting devoted to the web press. Among the manufacturers participating in the program will be The Cottrell division of Harris-Intertype Corp., and American Type Founders, Inc. Charts, slides and descriptive literature will supplement the talks and discussion.

On April 19, the club will hold its annual Ladies' Night.

St. Louis

Holds Educational Night

The St. Louis Litho Club held its annual educational night Feb. 6 at the Ambassador Hotel. A panel discussed offset problems followed by a question and answer period.

Daniel Neumann, program chairman, announced that his committee has arranged for members to visit the Continental Can Co., March 6. The tour will begin at 7 p.m. preceded by a dinner in the plant cafeteria.

Philadelphia

Holds Ladies' Night

The Philadelphia Litho Club held its 21st annual Ladies' Night on Feb. 8, in the Crystal Ballroom of the Benjamin Franklin Hotel.

Cost for the dinner-dance was \$10 a person, which included gifts for each lady, entertainment and prizes.

To Hold Annual Dinner

The annual dinner meeting of the Graphic Arts Association of St. Louis will be Feb. 17 at the Coronado Hotel.

Twin City

Discuss Offset Blankets

The Twin City Litho Club held its January 9th meeting at the White House in Minneapolis. R. R. Lewis, Reeves Bros., was the principal speaker. He presented a comprehensive outline of the manufacture, care and use of offset blankets.

Mr. Reeves directs the technical services of the Vulcan Rubber Products Division of Reeves, one of the oldest blanket manufacturers in the industry.

Four new members have been accepted into the club. They are Robert Peterson, Japs Olson Printing Co.; Everett Swanson, Etna Litho; Daniel Hemberger, Litho Supply; and Richard Keller, Buckbee-Mears.

Guarantees 48 Weeks of Work

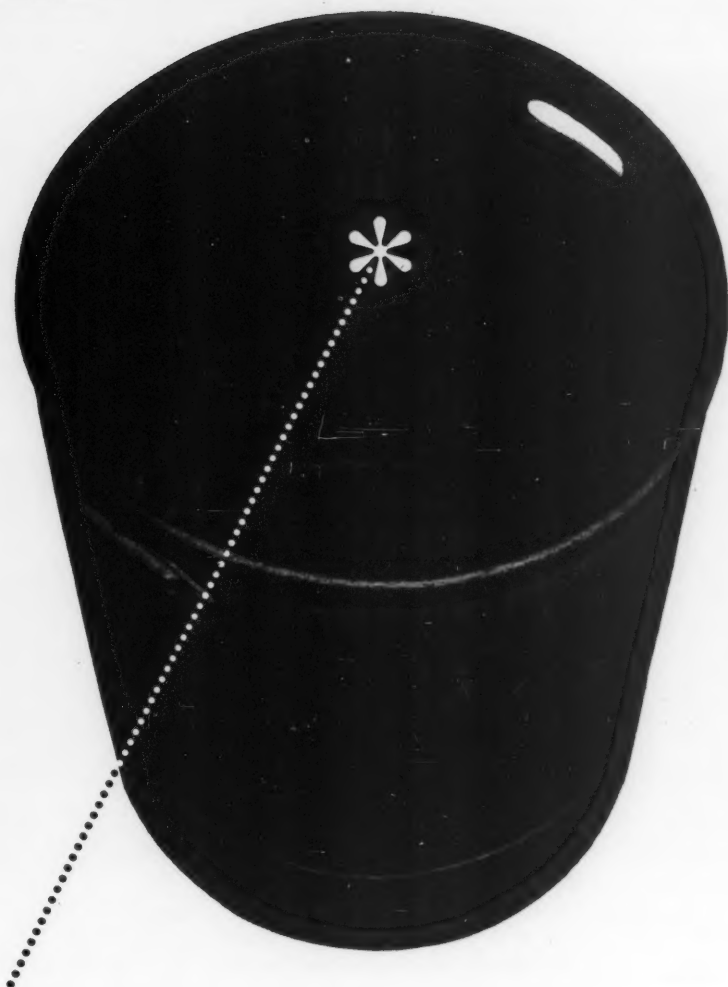
The Champion Paper and Fibre Co. has announced a plan guaranteeing regular employees of two-year's standing at least 48 weeks of employment, or equivalent time, during 1958. Champion employs about 10,000.

Reuben B. Robertson, Jr., president, emphasized that the new plan does not in any way change the primary goal of providing a full 52 weeks of work for each employee.

The company explained that any time worked over the normal 40-hour work week would count toward the 48-week work year guarantee. The 48-week period also includes any time absent for paid holidays, paid vacations, disability, disciplinary action, failure to work when work is offered and time lost to fire, flood etc.

Continues Scholarship Offer

Stecher-Traung Lithograph Corp., Rochester, N. Y., again will award a four-year \$1,200 scholarship to a high school senior from the Rochester area this spring. The award is made annually by Stecher-Traung to offer assistance for advanced education in the graphic arts field. The company offers the scholarship winner additional training through part time and vacation work.



GEVAERT QUALITY KEEPS IT EMPTY!

You'll rarely need your wastebasket after you start using Gevaert film. That's because a real, quality film — and every Gevaert film is quality — does a quality job . . . reducing make-overs to the absolute minimum. Gevaert film is dependable . . . uniform . . . with wide exposure and developing latitude, low halation, and low fog in forcing. Produces dense, hard dots . . . is tough and abrasion resistant to allow routine handling . . . and keeps your wastebasket empty!

LITHOLINE O 82p FILM — maximum contrast, highest sensitivity, latitude and resolving

power. Polystyrene base for utmost stability.

O 81 LITHOLINE ORTHO — 0.003" thick; thin base for line or screen positives or negatives.

O 82 in regular base, same emulsion — 0.006" thick.

P 23 FILM — a fast panchromatic emulsion. Long gradation, high resolving power, wide latitude in exposure and development. Ideal in color separation work.

GRAPHIC P 2 PLATE — for making separation negatives from color transparencies or copy. Same photographic characteristics as P 23 film.

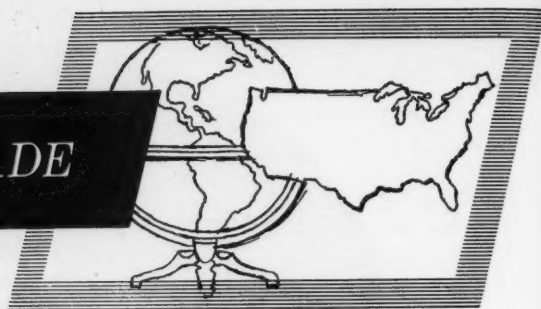
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NEWS about the TRADE



Spaulding-Moss Director

Marshall L. Russell has been appointed director of marketing for Spaulding-Moss Co., Boston. In addition, he will continue his responsibilities



Marshall L. Russell

ties as sales manager of the offset printing division.

Mr. Russell will co-ordinate the sales, advertising, sales promotion and market research of all of the company's separate divisions and branch offices.

The company consists of four divisions and four branches located throughout New England.

Jones Heads Donahue Litho Co.

Thomas W. Jones has been named president of the Donahue Lithograph Co., San Francisco, which he and co-workers purchased last year from E. A. Donahue. Alfred Arenz and Richard Wilson are vice presidents, and Robert Jones is secretary-treasurer of the corporation.

Pittman Appointed Douglas Mgr.

Malcolm G. Pittman, Sr., formerly vice president and general manager of Greiner-Fifield Lithographing Co., Kansas City, Mo., for 16 years, has

been appointed general manager of the Douglas Printing Co., Inc., Jacksonville, Fla.

Mr. Pittman, who was honored recently by the Graphic Arts Association and the Associated Lithographers of Kansas City (See ML, Jan.), has had 36 years experience in the printing and lithographic fields. He is a former director of the Lithographers National Association.

Seven Awards To Lithography

Lithographed pieces won awards in seven out of the eight classifications in the Annual Graphic Arts Competition held during Printing Week in San Francisco.

Three Award of Merit certificates went to Recorder Printing and Publishing Co. and Sunset Press for winning in the store display, and two-color and black-and-white booklet classes; Two awards to Chas. R. Wood and Associates for the top catalog and four-color lithographed piece; one award to the H. S. Crocker Co., Inc., for an annual report; and one to Guaranty Printing and Lithograph Co. for a printed and lithographed announcement and envelope in the typography class.

The eighth award, for the most original piece, combined with excellent craftsmanship, was also won by Guaranty Printing. It was a printed personal greeting done by letterpress.

Printers Group Picks Hansen

Ben Hansen, president, Recorder Printing & Publishing Co., San Francisco, has been elected president of the Employing Printers Association of San Francisco. James H. Barry II, James H. Barry Co., has been elected vice president.

Hart Advises of New Census

A business census based on 1958 calendar year statistics which would include printing, publishing and related activities, is planned by the



Horace Hart

Bureau of Census, according to Horace Hart, acting director, Printing & Publishing Industries, Division, Business & Defense Service Administration, Department of Commerce.

Although it is not official, Mr. Hart suggests that members of the lithographic industry set up their records starting this month to ultimately furnish the government with information on the quantities of paper and board they have purchased and consumed during the year. Statistics required should also include containers, ink, metals and all other materials, and supplies consumed.

Mr. Hart's remarks appeared in the January issue of the Lithographers National Association Newsletter.

Texas Litho Firm Moves

The Port Printing Co., Corpus Christi, Tex. has moved into a new 6,000 sq. ft. building at 1602 So. Alameda.

AFA To Fight Adv. Taxes

Strong opposition to special taxes against advertising, which he called "punitive and discriminatory," was voiced Jan. 8 by C. James Proud, president and general manager of the Advertising Federation of America.

Speaking to members of the Independent Retailers Syndicate in New York, he opposed the taxes, proposed in several cities, on the principle that advertising has been traditionally exempt from taxation because it is a "stimulant for the sale of products."

"The constitutional safeguards which have protected media and advertising's free press status are vitally important," he said, "but the public is equally concerned that law-makers shall not deal a crippling body-blow to the U. S. economy by placing a tax on the stimulant which sells more than half of all American goods and services."

Mr. Proud warned that such an advertising tax becomes another "hidden" Tax to be passed on to the consumer and that it would reduce sales and profits and eventually over-all tax revenues. He added that such a tax creates unemployment and distress among smaller industries and tends to discourage industry and commercial business expansion.

He said that the AFA, with 30,000 members, would continue to fight the proposed advertising tax with all legal weapons and would help provide local communities throughout the nation with an organization plan to meet the attack.

Picks Exposition Hdq.

A. E. Giegengack, president of National Graphic Arts Expositions, Inc., has announced that headquarters for the promotion of the Seventh Educational Graphic Arts Exposition will be the Printing Industry of America building, 5728 Connecticut Ave., N.W., Washington 15, D. C.

The Board of Directors for the Exposition is composed of Messrs. Ferd Voiland, Jr. and Albert L. Kolb, president and vice president of the International Association of Printing House Craftsmen, Inc.; H. R. Kibler and Charles E. Schatvet, president

and secretary, Printing Industry of America, Inc.; Jack E. Eddy, president, Miehle Printing Press and Manufacturing Co.; George S. Dively, chairman and president, Harris-Inter-type Corp.; Harry G. Wilnus, president, Intertype Co.; Frederick S. Tipson, chairman, T. W. & C. B. Sheridan Co.; Martin M. Reed, president, Mergenthaler Linotype Co.; Edward Blank and Henry A. Schneider, general chairman and vice chairman of the 1959 "Golden Anniversary," International Craftsmen's Convention; Robert L. Sorg and Donald H. Taylor, chairman of the board and president of the New York Employing Printers Association, Inc.; Myron F. Lewis, president, International Printers Supply Salesmen's Guild, Inc.; Frank Lightbown, president, International Typographic Composition Association, Inc.; Ernest F. Trotter, editor Printing Magazine; Mark F. Beck, senior vice president, Atlantic Electrotype & Stereotype Co.; Harry A. Porter, executive vice president, Education Council of the Graphic Arts Industry, Inc.; Frederick Hoch, president, Fred W. Hoch Associates, Inc.; and R. E. Giegengack.

Officers in addition to Mr. Giegengack are Mr. Hoch, senior vice president; Mr. Voiland, vice president; Col. Kibler, vice president; Mr. Eddy, vice president; Mr. Schneider, treasurer; and Mr. Taylor, secretary.

The exposition will be held at the Coliseum, New York City, Sept. 6-12, 1959. All pertinent information and application blanks for space will be mailed to all those who exhibited in the 1950 show in Chicago, and those engaged in manufacturing machinery and accessories for the graphic arts industry.

50th Year For Ross-Gould

Ross-Gould Co., St. Louis, is observing its 50th anniversary this year. Herbert Ross, president, announced that the company doubled its business in the last seven years.

The firm presently has six offset presses, two large cameras, plate making equipment, a photo composing machine, and a fully equipped bindery and mailing department.

The company, which occupies five floors at 309 N. 10th St., purchased \$45,000 worth of new equipment last year.

Harry S. Truman, former president of the United States, receiving the Franklin Award for Distinguished Service from Robert L. Sorg (left), board chairman of the New York Employing Printers Association, at the Franklin day dinner in New York City, Jan. 14. Viewing the presentation is Dr. John C. Warner, president of Carnegie Institute of Technology, who delivered an address in tribute to Benjamin Franklin.





NOW...

**SPOTLESS
FILM AND GLASS
WITH A NON-TOXIC
FILM CLEANER
THAT ENDS PINHOLES,
FILM DAMAGE
AND STATIC!**

IT'S SAFE ANCHOR'S FILM-KLEEN, MADE SPECIALLY TO CLEAN ALL FILM AND GLASS



"... saw FILM-KLEEN recommended by the film manufacturer, the directions on the can says 'will not disturb opaque.' Hey... this makes film cleaning easy."



"This film is spotless all right... but it will never stay this way with the dust around here. Say, this isn't picking up dust. That's right, ANCHOR says FILM-KLEEN 'dispels static, repels dust'."

Strippers, camera and darkroom men are all switching to ANCHOR'S FILM-KLEEN from makeshift methods of cleaning. No longer do they use benzol, wood alcohol or other raw materials because ANCHOR'S FILM-KLEEN is a specially formulated combination of cleaning agents and anti-static compounds that cleans film and glass better than anything ever used before and renders them incapable of further dust attraction.

MANUFACTURERS RECOMMEND ANCHOR'S FILM-KLEEN FOR CLEANING THEIR FILM

FILM-KLEEN is a "must" for cleaning polystyrene as well as vinyl and acetate film bases and emulsions. It removes fingerprints, spots, dust, lint, etc., without damage... it will not disturb opaque. It's recommended by film manufacturers. Use FILM-KLEEN to clean color filters, coated lenses, enlarger condensers, magenta and contact screens, vacuum frames and all glass surfaces. It dries fast... leaves no streaks, no clouds, no rings.

Pinholes caused by electrical charges, dust, lint, etc., now are ended because of static reducers that are built right into FILM-KLEEN. It dispels static... repels dust.

NON-TOXIC, TOO

Your personal safety is assured when you clean with fast effective FILM-KLEEN. FILM-KLEEN contains no coal tar solvents; benzol or toluol... no carbon tet... nothing that can injure your health.

Start cleaning the modern way... the ANCHOR way. FILM-KLEEN will be shipped by the ANCHOR dealer nearest you. Order today.

OTHER SAFE ANCHOR LITHO PRODUCTS

ROBINOL If fire, insurance or safety regulations require a non-inflammable film cleaner, use ROBINOL, the safe replacement for deadly carbon tet.

HANDY-OIL Super fine lubricant for camera and enlarger tracks, cranks and pulleys.

D.R.D. CONCENTRATE Graphic arts detergent. Cleans dampener roller covers, patent bases, hooks and keys, etc. Dilutes with plain water.

WASH R 228 with RESILIUM 1-step wash up. Removes all glazed ink quickly. Revitalizes rollers and blankets, rubber plates and dies.

**ALL ANCHOR PRODUCTS SOLD
ON MONEY BACK GUARANTEE**

Write Dept. AR for booklet on benzol poisoning and additional product information.



ANCHOR CHEMICAL CO., INC.

"SOLUTIONS FOR GRAPHIC ARTS PROBLEMS"

827-837 BERGEN ST., BROOKLYN 38, N. Y., MAin 2-8006

KLM Offers Drupa Tour

A European business-pleasure travel opportunity is available to members of the graphic arts who plan to visit Drupa '58, the exhibit of equipment, machinery, printing and paper products, to be held in Dusseldorf, Germany, during May, 1958.

KLM Royal Dutch Airlines, in cooperation with Travel Service Bureau, has arranged a first-class, all-expense special print and paper tour to Drupa. The itinerary features a three-day stay in Dusseldorf to visit the fair before continuing on to Holland, Switzerland, France and other parts of Germany. The all-inclusive tour costs \$793 per person from New York City.

The tour will leave International Airport on May 2. The party's arrival in Holland coincides with the colorful tulip season in that country. Visitors will spend two days in Holland touring Amsterdam, taking excursions through the Dutch countryside and visiting Volendam, where the native folk still wear their ancient dress.

Special buses will take the party from Amsterdam to Dusseldorf, stopping enroute to Aalsmeer for a visit to that city's giant flower auction.

At Drupa there will be on display letterpress, offset and gravure presses as well as the latest composing room equipment, folders, stitchers and other graphic arts supplies and equipment.

Some of the technical features of the fair will include letterpress form preparation, plastic plates, rotary printing, flexography, offset lithography, bindery and other related fields. Attendance at Drupa is expected to near the million mark.

After viewing the graphic arts equipment for three days the group will leave Dusseldorf and travel southward to Koblenz for a boat cruise up the Rhine.

A day in the historic German university city of Heidelberg is planned before crossing the Black Forest to Switzerland and the lakeside resort of Lucerne. From Lucerne, the tour buses climb over and through the Alps to Interlaken for a view of the Jungfrau. After visiting Berne and Geneva, the group is transported



Sponsors and participants of the Lithographic Technical Foundation's Litho Shop Practice Forum held at John Hancock Hall, Boston, Jan. 17 and 18. (l-r.) Herbert L. Borden, Hub Offset Co., chairman of the forum committee; James Fraggos, Halliday Lithograph Corp., and Boston Litho Club president; Frank Preucil and Michael H. Bruno of LTF; James F. Beldotti, Rand Avery-Gordon Taylor, Inc., member of the forum committee; and Malcolm Delano, Cuneo Press, 1st vice president of the Litho Club. More than 900 attended the demonstrations and discussions that made up the forum, sponsored by the Boston Litho Club as part of Printing and Publishing Week of New England.

back across the Alps by train to Paris where a four-day stay concludes the tour.

Price of this special print and paper tour to Drupa '58 includes all transportation, hotel accommodations, sight-seeing, meals, transfer and baggage, the service of English-speaking guides, taxes and entrance fees to all places visited and most tips.

For further information about this tour consult the Travel Service Bureau, Inc., Needham, Mass., or the nearest KLM office.

3M To Sponsor Trade Show

Print-O-Rama, a printing products trade show sponsored by Minnesota Mining and Manufacturing Co., will visit the nation's 10 leading printing centers between March 4 and 18. The purpose of the show, according to the company, is to introduce a number of new printing products to the trade.

Two Print-O-Rama teams will leave St. Paul, one covering the eastern states, the other the western states.

Among the new products to be displayed is a contractable dampening roller and disposable sleeve for lithography. Others are a positive plate, an image developer for negative plates and a plate cleaner.

The show will run for one day only on the dates indicated, in each of the following cities beginning at

2 p.m. and closing at 9 p.m.

March 4, the Mosaic Room of the New Yorker hotel in New York, and the Concert Room of the Sheraton-Palace hotel in San Francisco.

March 7, the Venetian Room of the Sheraton Plaza hotel in Boston, and the Wilshire Room of the Statler hotel in Los Angeles.

March 11, the Hall of Flags of the Sheraton hotel in Philadelphia.

March 12, the Lounge Room of the Baker hotel in Dallas.

March 14, the Euclid Ballroom of the Statler hotel in Cleveland, and the Regency Room of the Chase Park Plaza hotel in St. Louis.

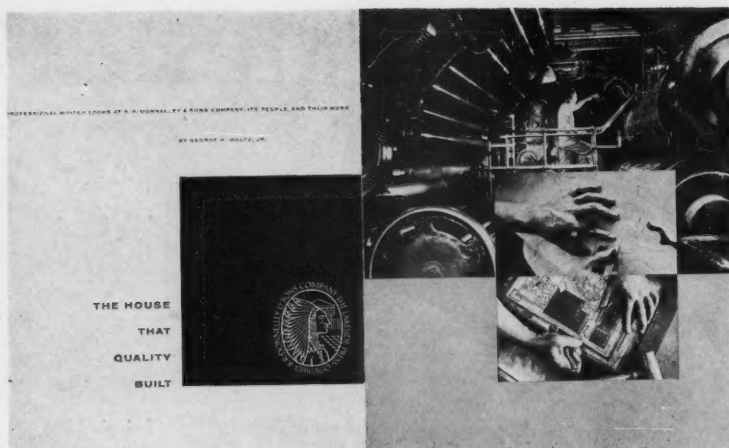
March 18, the Rookwood Room of the Sinton hotel in Cincinnati, and the Exhibit Hall of the Morrison hotel in Chicago.

Offset Catalog Wins GA Award

A four-color lithographed handbook, designed by the R. G. E. Ullman Organization and printed by Independence Press, won first place at the Graphic Arts Exhibit in Philadelphia, Jan. 13-17.

The gold-medal winner was a metal tube handbook for A. H. Wirz, Inc. It was done with a 150 line screen.

The exhibition, which attracted hundreds of entries from the Delaware Valley, was sponsored by Printing Industry of Philadelphia.



Spread from "The House That Quality Built," by George H. Waltz, Jr., a colorful testimonial about and for The Lakeside Press, R. R. Donnelley & Sons Co., Chicago called "the biggest printing company in the United States." The self-advertising piece is a biography which traces the growth of the company from a pile of ashes after the Chicago fire of 1871 to one that has over 160 presses and 7,500 employees. It was designed, printed and bound by The Lakeside Press, cover by Deeptone offset, inside pages by letterpress. The printing house, with its four plants, produces 20,000,000 hard-cover volumes a year, 20,000,000 telephone books, and countless numbers of mail-order catalogs, magazines (including *Life*, *Time* and *Look*), annual reports, financial statements, booklets etc. The author calls R. R. Donnelley & Sons "the house that quality built." The book indicates, however, that, with its training programs, expanding facilities and ever-widening services, it is the house that quality is still building.

LNA Announces Travel Plans

Travel plans for the Lithographers National Association's 53rd annual convention at the Arizona Biltmore Hotel in Phoenix Apr. 28-May 1, 1958, have been announced featuring a post-convention trip to Las Vegas on May 2.

Arrangements have been completed with Trans-World Airlines to provide special plane service to the convention site from New York and Chicago, and later to Las Vegas.

Two TWA Super-Constellations, with 61 first-class seats, will leave Idlewild Airport on April 26 and 27 at approximately 1 p.m. The trip will take seven hours with a refueling stop in Kansas City, reaching Phoenix about 5:30 p.m.

On the same dates, but an hour earlier, two similar planes will depart from Midway Airport in Chicago, arriving non-stop in Phoenix about 4:30 p.m.

Reservations for the special flights must be made no later than Apr. 1. LNA will issue lists of those planning to make the special flights at a later date.

As a part of the return trip for

these flights, arrangements have also been made to include a flight from Phoenix to Las Vegas on May 2 at the conclusion of the convention. Others attending the convention who desire to make the special trip to Las Vegas will have the same opportunity. TWA will provide the planes for this flight also.

In the event convention-goers do not fill up the seats scheduled for the New York and Chicago flights, the airline will block off sections of seats for the LNA members and suppliers traveling together.

Four Retire At Forbes

Four employees, whose total service exceeded 175 years, retired recently under the retirement plan of the Forbes Lithograph Mfg. Co., Chelsea, Mass.

The longest service was recorded by Albert J. Duplace, a four-color pressman who started with the company in 1907. The others were James A. Lehmann, 48 years; Mary E. Morris, 42 years; and Theodore L. Bichy, 34 years. Each received a personal gift from the firm and will receive a monthly pension as well as continued life insurance coverage.

Forum Offers Wide Interest

Navigraphic '58, a forum sponsored by The Navigators and being held at the Hotel Biltmore, New York, Mar. 15, has many items on its agenda of interest to lithographers.

The forum, believed to be the first annual progress report in the industry, will be directed towards the plant owner and his production personnel.

The keynote address of the all-day meeting will be given by Wade Griswold, executive director, Lithographic Technical Foundation. His subject will be, "The Importance of Keeping Posted with Progress in the Graphic Arts."

Other items attracting the attention of lithographers are a talk by Michael A. Canale, Canale Chemical Co., on "The Truth about Bi-Metal and Tri-Metal Plates for Offset"; and one by John McMaster, Eastman Kodak Co., on "Pleasing Color Reproductions that Everyone Can Afford."

Henry Webendorfer, American Type Founders, Inc., will speak on "The Miracle of Small Offset" and Joseph Weiler, Marchbanks Press, Inc., on "A Printer Evaluates Cold Composition."

Reservations are \$12.50 per person, including the introductory breakfast, lunch and applicable gratuities. They can be made by contacting Richard Fernandez, Caxton Press, Inc., 229 West 28th St., New York.

SW Clinic In Planning Stages

The Eighth Annual Southwest Litho Clinic, under the direction of Kenneth Joseph, general chairman, is proceeding with plans for its program to be held at the Rice Hotel, Dallas, June 20-22.

This year the clinic will be divided into sections which include camera work, stripping and layout, platemaking, presswork and small presses. Each section, in turn, will be broken down to various sessions covering specific areas. It will be possible for a person to cover one specific area completely, or, attend different sessions in more than one section.

Anyone desiring literature concerning the program should write to the clinic, 210 Wichita, Houston, Tex.



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NALC Convention In D. C.

The 13th annual convention of the National Association of Litho Clubs, Inc., will be held at the Shoreham Hotel, Washington, D. C., May 1-3. General chairman of the convention committee is Albert Tucker.

In addition to business sessions and several nationally known speakers, the convention will feature a varied program of entertainment and informal get-togethers.

Rad-Mar Marks 25th Year

The 25th anniversary of Rad-Mar Press, Inc., Toledo, O. lithographing firm, was observed at a dinner for employes and their families recently.

All of the company's original employes except those who have retired or died, are still with the firm. They are Marie Plant, Carl Schaefer, Edward Ziemann, Bartelle Sanzenbacher and Robert F. Radke, Sr., president.

M. J. Marenberg, co-founder with Mr. Radke, retired in 1954.

Discusses Vacuum Forming

Vacuum Forming, a new technique for producing full-color three-dimensional displays in plastic, has been developed by Koltun Bros., Los Angeles, the *Printing Buyers News*, of Los Angeles, reports.

The printing paper said that the process makes possible "four-color lithography of superior quality applied directly on sheet plastic, to be used in creating vacuum-formed three-dimensional displays."

Some of the problems encountered in the search for the new process were the non-absorbent qualities of plastic, the distortion that had to be compensated for in the old methods

and inks that could stand stretching up to 100 percent without breaking.

Koltun Bros., the California paper reports, developed special inks capable of printing on plastic with an offset press using no special attachments. In collaboration with Bestway Neo Plastics, the distortion problem was solved and Koltun has been able to reproduce even color transparencies on plastic.

This vacuum forming process is practical for use on .005 to .125 thicknesses of plastic vinyl, on single sheets as large as 4 x 6', or on small units lithographed by the step-and-repeat method.

The article, by S. J. Smith, Smith-Clippinger Associates, creators of point-of-purchase displays who also helped solve the problem, stated that 9 x 12" displays in three or four colors, and in runs of one to two thousand, will cost approximately \$1 apiece. Ordinary flat displays in the same size, in full color, and in runs of equal length, would probably cost about 50 cents each.

Paper Devotes Column To GAE

The Graphic Arts Employment Service, Cincinnati, was recently featured in the business editor's column of the *Cincinnati Post*. GAE is believed to be the only national executive employment service dealing exclusively with one industry.

William B. Styles, the *Post's* editor, traced the growth and background of the business which is managed by Helen M. Winters and owned by Lee Augustine, vice president in charge of sales for Printing Machinery Co.

Miss Winters, a former secretary

for Mr. Augustine, pioneered the business from an idea developed by her boss six years ago and has built the firm into a nationwide service handling an average of 100 jobs a month.

Until two years ago the employment service dealt only with foreman and up, executive positions, but now has expanded to include journeymen. Still, approximately 90 percent of the business is devoted to executive jobs.

Most of GAE's business is by mail and phone. Miss Winters and her two assistants maintain a mailing list of 20,000 to 25,000 employers and handle as many as 20 long distance phone calls a day. The firm also publishes a bi-monthly bulletin listing applicants, their qualifications and desired salaries.

The article was concluded with a biographical sketch of Miss Winters and some of the more unusual aspects of the business.

RBF Meeting Plans Announced

The Rotary Business Forms section of Printing Industry of America, Inc., is planning "down-to-earth" discussions on production, finance and new developments at its Spring meeting, Mar. 18-21, at the Edgewater Beach Hotel in Chicago.

Supplementing two days devoted to exhibits of equipment and machinery, the business sessions will deal with a careful measurement of work output related to the establishment of sound estimating procedures and the proper utilization of personnel.

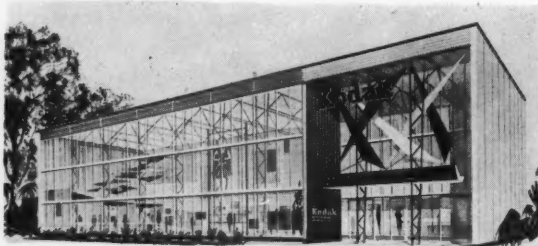
Trade Show In N. Y.

The second annual Advertising Art, Photography and Modern Reproduction Show will be held at the Biltmore Hotel, New York, March 5-6. More than 60 exhibitors will show the latest in photo-lettering, reproduction services, art, typography, color transparencies, engraving, charts and other products and services.

Admission is by guest ticket only which can be obtained by writing on business letterhead to Thomas P. Noble, Advertising Trades Institute, 135 East 39th St., New York 16.

Kodak Information Center At Brussels Fair

Photographic information center at the Brussels World's Fair of 1958, first major World's Fair since 1939. The building will house Kodak representatives from all over the world, prepared to answer questions on photography in different languages. The 40-foot wide structure has a 100 x 30 ft. glass front, and is located near the Esplanade Gate to the 500-acre park. The Fair will be held from April to October.





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New Screen Process Committee

The Packaging Institute, Inc., has announced the formation of a Screen Process Committee in its Printed Packaging Division, with Ralph M. Audrieth, Interchemical Corp., Printing Ink Division, as chairman.

Screen Process technical people interested in participating are invited to contact Mr. Audrieth at the Packaging Institute office at 342 Madison Ave., New York 17.

Receive Service Emblems

Three veteran employees of U. S. Printing & Lithograph Co., Cincinnati, received diamond-studded service emblems in recognition of 30

years' services at an annual company awards dinner recently. They were Claude Knudten, sales service; Clarence Bramlage, embossing pressman and Frank White, automatic tender. Thirty-nine other employees also received service emblems for 10 or more years with the company.

Gibson President Dies

Roy Gordon Elliott, 58, president of the Gibson Art Co., Cincinnati, died of a heart attack on Jan. 12. He had headed the greeting card manufacturing company since 1954, and previously had been vice president of the Charfield Paper Corp. in Cincinnati.

Heads New Du Pont Lab

William B. Gibson, formerly a graphic arts-industrial technical representative in Du Pont's Dallas district, has been named supervisor of



William B. Gibson

the Photo Products Department's newly announced Printing Development Laboratory.

Mr. Gibson joined Du Pont as a Photo Products technical representative in 1950. Prior to his transfer he was a special assistant to J. L. Morgan, photo products trade-industrial manager, Wilmington.

Establishment of the laboratory was announced last month at the Great Lakes Newspaper Mechanical Conference in Indianapolis. Technical facilities, now concentrated on plastic plates for letterpress (see page 105), will be used for sales development of new photographic products for the graphic arts.

Rockefeller Firm Moves

The firm of J. W. Rockefeller, Jr. and associates, consulting engineers, has moved from Millburn, N. J. to larger quarters at 640 Morris and Essex Turnpike in Short Hills, N. J. The move was necessitated by an increase in the staff.

Kleen-Stik Buys Cal. Firm

Kleen-Stik Products, Inc., Chicago has acquired the plant, equipment and personnel of the Press-On division of Rippolite Plastics. The company will be operated under the name Kleen-Stik Products, Inc. of California.

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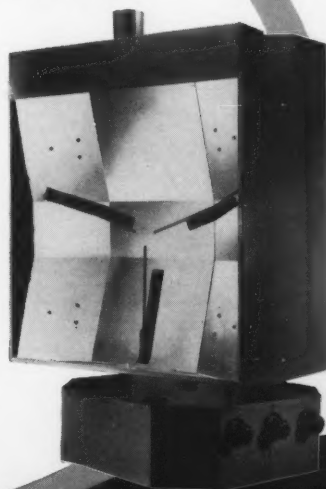
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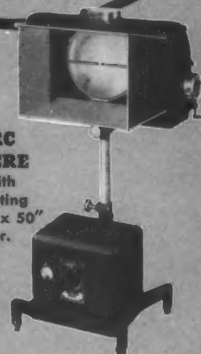
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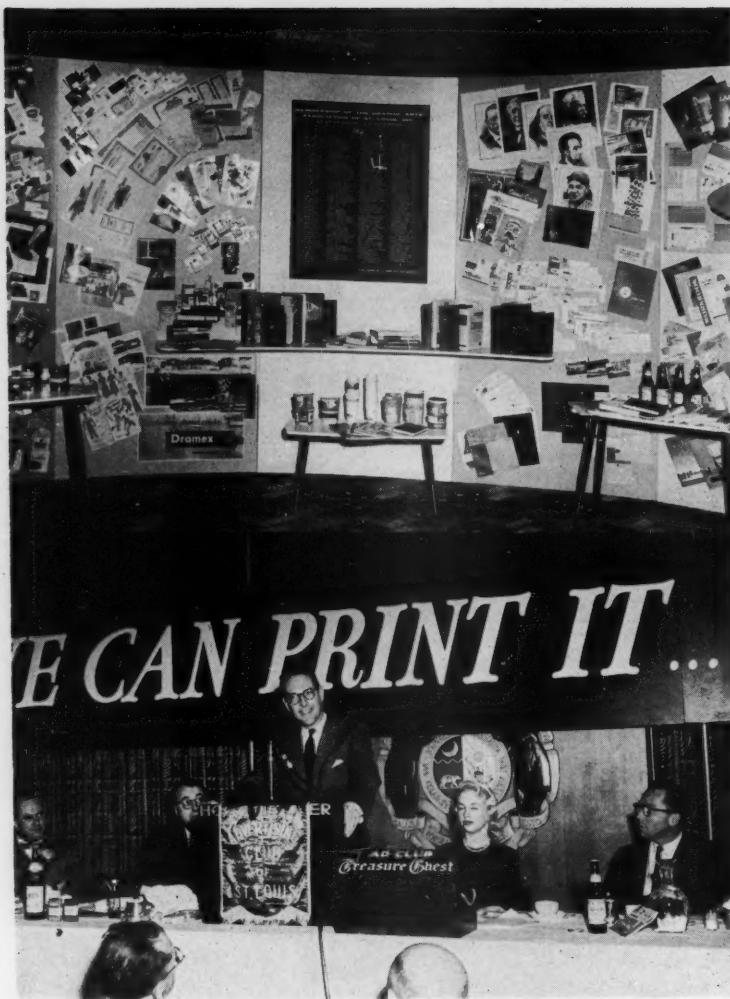
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Scenes from Advertising Club of St. Louis luncheon marking the 50th anniversary of the Graphic Arts Association of the same city. On display are samples of St. Louis printing including packages, book labels, posters, magazines, etc. The bottom photo shows Henry G. Keeler, Jr., president, Keeler-Morris Printing Co., addressing the overflow audience, most of them printing buyers, at the luncheon held in the Hotel Statler.

St. Louis GAA Marks 50th Year

"We Can Print It in St. Louis," was the theme of a luncheon held by the Advertising Club of St. Louis Jan. 21, to honor that city's Graphic Arts Association on its 50 years of achievement.

The Association's public relations committee assembled samples of St. Louis printing for display at the luncheon, and the Zemitsch Display Co. built a display that filled a third of the Missouri Room of the Hotel Statler, scene of the luncheon that attracted an overflow audience of St. Louis printing buyers.

Henry G. Keeler, Jr., president,

Keeler-Morris Printing Co., and immediate past president of the Graphic Arts Association, addressed the gathering and traced the association's growth from a 20-member group formed in late 1907 to its present membership of 215 companies. Originally known as the Ben Franklin Club, it was formed to study ways and means to give buyers printing so fine and at such a fair price that there would be no incentive for anyone to seek printers in other areas.

Today the 215 member companies which include typographers, engravers, plate makers and other suppliers to the industry, not only

serve St. Louis, but draw business from other cities. Several companies include 50 percent of their volume from out-of-town customers.

In demonstrating to his audience the wide range of printing done in the city, Mr. Keeler held up samples of the beer and shoe industry printing as representative of two of the city's major industries.


"The industry's growth," he said, "was possible because of the buyer's demand for better printing in larger quantities and on fast delivery, and by the progress made in equipment. The industry had a phenomenal growth in St. Louis in the addition of new presses, camera, platemaking facilities, and other equipment and methods within the last year."

The Graphic Arts Association occupies its own three-story building at 4537 West Pine. It contains administration offices, conference and meeting rooms, a library and an information bureau available to members and the industry at large. It sponsors and supports apprentice training schools, a lithographic department at the David Ranken School of Mechanical Trades and a letterpress department at the Hadley Technical High School.

The program before the Advertising Club was so well received the Association plans to repeat it, including the display, at various service club luncheons throughout the year.

13 Rutherford Installations

Rutherford Machinery Co., a division of Sun Chemical Corp., has announced the installation of Photo composing machines in 13 plants. They are Thomas & George M. Stone, Inc., Newark, N. J.; Eureka Specialty Printing Co., Scranton, Pa.; Neo-Lith Colorcraft, Inc. and American Bank Stationery Co., Baltimore; Schultz Lithographing Co., American Decalcomania Co. and Continental Can Co., Chicago; American Gravure, Inc., Charles, Ill.; Johnson Printing, Inc., Eau Claire, Wis.; Bureau of Art & Reproduction, Detroit; Courier-Journal Lithographing Co., Louisville, Ky.; Allied Printing Service, Inc.; Indianapolis; and A. Carlisle & Co., San Francisco.



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	LINCOLN, NEBRASKA Carpenter Paper Company	ORLANDO, FLORIDA Central Paper Company	TYLER, TEXAS Etex Paper Company
	LITTLE ROCK, ARKANSAS Roach Paper Company	PHILADELPHIA, PENNSYLVANIA Rhodes Paper Company Whiting Patterson Company	UTICA, NEW YORK Alling & Cory Company
		PITTSBURGH, PENNSYLVANIA Alling and Cory Company Whitaker Paper Company	WASHINGTON, D. C. Whitaker Paper Company
		POCATELLO, IDAHO Carpenter Paper Company	WICHITA, KANSAS Southwest Paper Company
		PORTLAND, OREGON Carter Rice & Company	WILMINGTON, DELAWARE Whiting Patterson Company
			WILMINGTON, NORTH CAROLINA Dillard Paper Company
			WORCESTER, MASSACHUSETTS Carter Rice Storrs & Bement

THIS IS THE ADHESIVE SIDE OF A DAVAC SHEET

Predicts 'Competitive Year'

George S. Dively, chairman and president, Harris-Intertype Corp., has predicted that 1958 will be a "highly competitive year" for business and consequently for the printing and publishing industry."

He based his prediction on the belief that "as the service industry to all industry," printing and publishing usually follows the pattern established by business in general, but that the industry's revenue is derived from advertising, which ordinarily benefits from a competitive-marketing economy. As for general business as a whole, he believed that construction activity and population growth should maintain general business at fairly good levels, although below recent years.

For individual companies in the printing and publishing industry he said that this picture "suggests the desirability of stronger sales efforts and better methods of producing profitable results. Better production methods will require wider utilization of the improved techniques and equipment now available in the industry."

He also said that Harris-Intertype and its subsidiaries will be giving major emphasis to effective customer service through close coordination between field offices, manufacturing plants and engineering departments.

Names Sandusky Foreman

Andrew Sandusky has been named foreman of the pressroom and platemaking department of Charles Wood & Associates, San Francisco lithographers. Mr. Sandusky, a member of the firm, has recently returned after a year of travel.

Establishes Scholarship

Establishment of a scholarship awards program for employees of the Potsdam, N. Y. mill of Nekoosa-Edwards Paper Co. has been announced by John E. Alexander, president and general manager.

The plan calls for one \$500 award to be made each year which may be renewed yearly for a maximum of three additional years or until the student receives a bachelor's degree.

Eligible employees of the paper company and their children may apply.

Selection of the award winners will be made by a committee composed of Potsdam community leaders, none connected with the company.

Ideal Honors Employees

Ideal Roller & Manufacturing Co. recently honored a number of its employees for 20 and 30 years of service.

Watches for 20 years of service were given to Emmy Bressett, Evelyn Clark, Irwin Nejdil and Henry Rauner. Frederick Schuster, Stanley Skibicki, James Laszlo and Armean Gasabian were presented with 30-year service pins.

During the company's 42 years 81 employees have reached 20 years and 23 personnel 30 years. Of these, only five have left the company. Ideal's total employment in its four plants is 400.

Appointed Gevaert Director

Mr. H. Cappuyns has been appointed director of The Gevaert Co. of America, Inc. He replaces J. Meeus who resigned the position to become vice-chairman of the board of Gevaert Photo-Producten, N. V., in Antwerp. Mr. Cappuyns, in addition to being a director of the American organization, is general manager and managing director of the Belgium firm.

Rene Aerts has been elevated to executive vice president of the American company, and will continue to serve as its general sales manager.

Enters Metalized Paper Field

The Champion Paper and Fibre Co., Hamilton, O., has acquired half ownership of NRC Vaculite Corp., Cambridge, Mass., a subsidiary of National Research Corp. The joint company will undertake to commercialize a vacuum metalized paper for packaging and other applications.

Champion purchased one-half of the outstanding capital stock of Vaculite for an undisclosed amount. The terms of the agreement make adequate provision for the capital required by Vaculite to launch the paper metalizing venture.

Toxicity And Printing Inks

The National Association of Printing Ink Makers has released a pamphlet on Toxicity and Printing ink, reprinted from the *American Ink Maker*.

The purpose of the pamphlet is to point out the hazard of printing materials that come in contact with food and caution the ink maker that he is not in a position to guarantee non-toxicity and should not do so, since so much depends on the manner in which the ink is used in the converter's plant.

The report stresses the point that there are no specifications for toxicity of inks and recommends a common sense solution of isolating printed matter from food by means of paper, foil, cellophane or other suitable material.

Net Sales And Earnings Down

Net Sales and Earnings of Miehle-Goss-Dexter, Inc., for the year ended Oct. 31, 1957, were down from the 1956 fiscal year, the company reported.

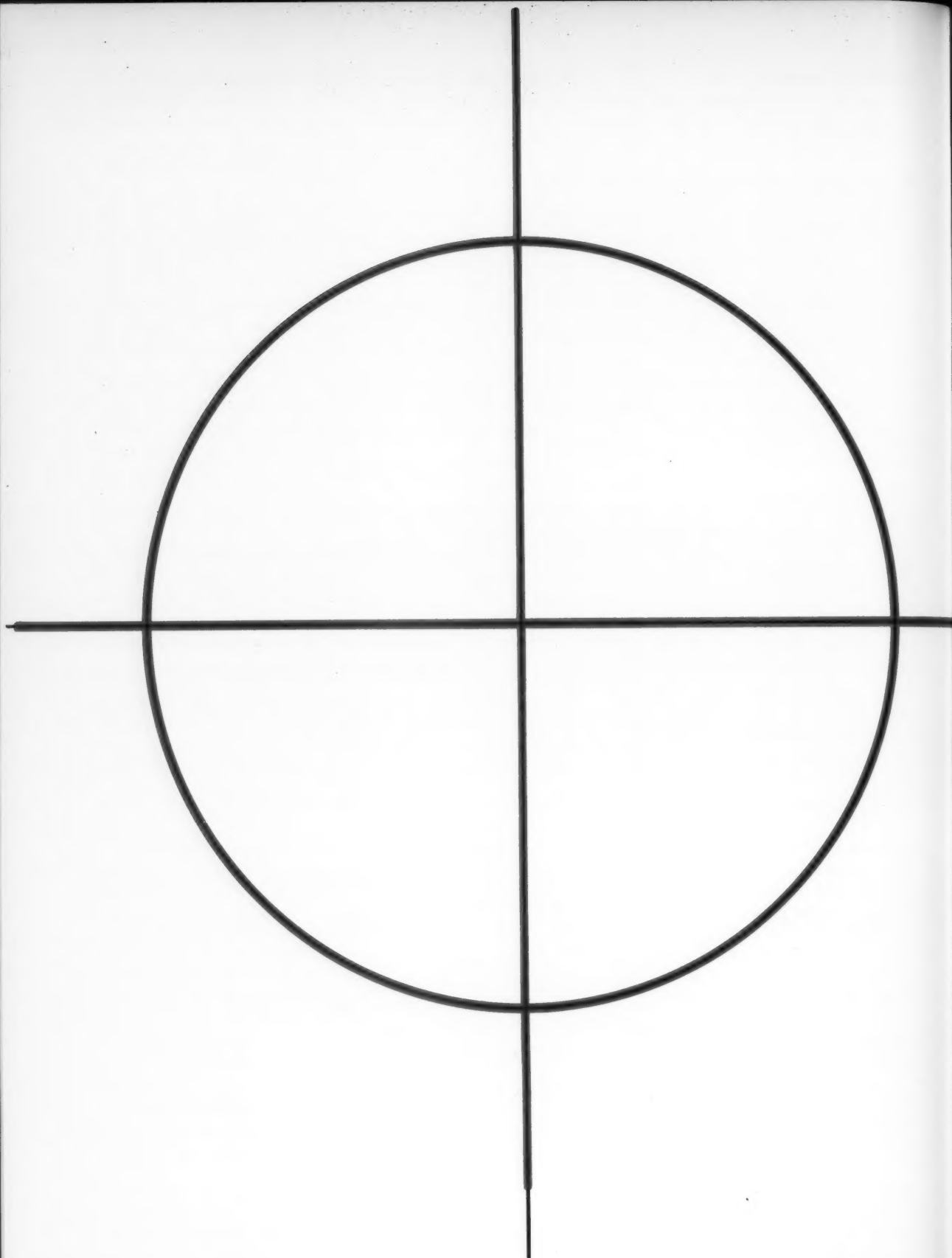
Net sales for the year were \$63,915,758, a decline of 4.5 percent from the peacetime record of \$66,930,417 in 1956.

Earnings totalled \$4,247,869, compared to the preceding year's earnings of \$4,513,493, a drop of 5.9 percent. The earnings for 1957 are equivalent to \$3.20 per share of common stock as compared with earnings of \$3.40 per share for the 1956 fiscal year.

In the corporation's annual report to shareholders, the drop in sales was attributed to general business conditions throughout the printing machinery and equipment industry.

Sales Gain Seen By B&B

Early returns in calendar advertising sales show confidence in the country's economic picture for the coming year, Charles A. Ward, president and general sales manager of Brown & Bigelow, St. Paul, announced last month. Reports from the company's 59 district sales offices show calendar sales have increased 3.86 percent over the preceding year.

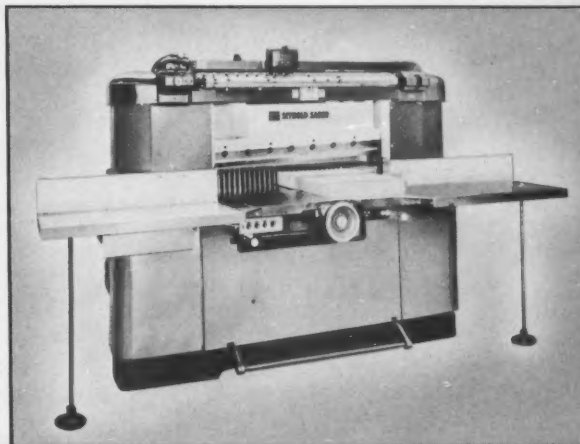


What a new Seybold Saber's **ABSOLUTELY SQUARE CUT** does for register...and your profits



Suppose you could tell your pressroom and bindery that every lift of paper would come to them with absolutely square corners, absolutely straight edges, exactly the same dimensions, *time after time*. Wouldn't this solve a lot of their register and folding problems . . . cut down on spoilage? Wouldn't this increase your production—your profits? The Seybold Saber® has done it for others . . . it can do it for you. It's one cutter that's built to give both printers and bindery operators an *absolutely square cut . . . every time*. How can it? See the facts below. Better still, call us for a demonstration.

Today there's more profit in cutting with a new
Seybold Saber . . . *no matter how much you cut.*



These exclusive features make the **ABSOLUTELY SQUARE CUT** possible

Positioning: The Saber backgauge is 100% square with the table . . . moves the pile square to the cutting line and stops without pile shift. Saber needs no "tilted" backgauge as other cutters do to compensate for cutting errors from poor design.

Clamping: Saber's exclusive hydraulic unit is compact and efficient. Uses only 7½ gallons of fluid yet gives *one full ton* extra clamp pressure. Saber design keeps clamp level. Multiple points of linkage wear in other cutters require a leveling device.

Cutting: The Saber's knife is pulled in line, ahead of the cut (not pushed) through the pile. There's no side thrust

from gibs in knife bearing caps. No knife chatter. No bowed cuts.

Saber's modern design uses metal where it is needed for ruggedness and rigidity—for years of absolutely square cuts. No unnecessary cast iron. No useless weight on your floor.

**HARRIS
INTERTYPE
CORPORATION**

HARRIS-SEYBOLD

A Division of Harris-Intertype Corporation
4510 East 71st Street, Cleveland 5, Ohio

Corley At House Tax Hearings

FRANCIS C. CORLEY, president, Corley Printing Co., St. Louis, testified before tax hearings held by the House Ways and Means Committee in Washington Jan. 9.

Mr. Corley, who is chairman of the legislative committee of the Graphic Arts Association of St. Louis, told the congressmen that because of excess taxation 70 percent of the printing trade employers in the St. Louis area would not consider expanding their businesses, even if a 100 percent increase in their present volume of business was guaranteed. He based his testimony on a survey which showed for one thing, that 90 percent of those polled in St. Louis would not consider replacing obsolete equipment from surplus funds or profits.

Speaking for his own company Mr. Corley said, "I have in my office blueprints for expansion of our business into a closely related specialty. Should we decide to enter into this new phase of business we would need to employ an additional 50 people. We would need to purchase a considerable amount of material and equipment and would need additional space.

"Each of these things would have a stimulating effect upon the economy of our community and the nation," he said, "but I can honestly and sincerely tell you that we have no intention of going ahead with the plan because of the present tax laws." "We've got the normal and customary management headaches now — why take a chance and assume additional burdens for bigger headaches?"

He also pointed out that the government will not get withholding taxes on a payroll increase of \$300,000 a year because of this, to say nothing of potential profits in an expansion move.

"This situation could be multiplied by thousands," he said, "and the printing industry is but a part of the national expansion picture."

Mr. Corley claimed that 93 percent of his printing industry associates in St. Louis would expand under a more favorable tax structure, and com-

mented that "people want to grow but the rewards are not in the least degree commensurate with the risk."

During his testimony he also referred to a poll taken of St. Louis printing trade employees which showed they favored an individual tax ceiling of 25 percent, regardless of a person's earnings.

He further declared that the Graphic Arts Association of St. Louis as a group, is behind the tax reduction bills sponsored by Representatives Antoni N. Sadlak and Sydney A. Herlong, Jr.

Mr. Corley based his testimony on the Employers Tax Survey and the Employees Tax Survey made by the Graphic Arts Association of St. Louis in the Fall of 1957.

Among the questions asked in the first survey, conducted among 200 printing trade employers in St. Louis were:

	Yes	No
Has the volume of your business increased in the past two years?.....	70%	30%
Has your percentage of net profits, after taxes, increased in proportion?..	10%	90%

Would you consider expansion to handle a 100 percent increase in your present volume of business if success were practically guaranteed?.....	30%	70%
---	-----	-----

If under the present tax structure the opportunity was presented to change your specialty or expand your present operation with every probability of success, increasing your gross income but requiring investment funds, would you consider it favorably?	45%	55%
---	-----	-----

Would you consider expansion as outlined in the previous question, under a more favorable tax structure?	93%	7%
--	-----	----

In the employees survey, conducted among 450 printing trades craftsmen, 95 percent favored a tax reduction.



Coinciding with the move of Consolidated Press to new and larger quarters last month is the completion of Martin Gershgorin's 30th year with the firm. Congratulating Mr. Gershgorin (center) in their new offices are (l.-r.) his partners Edgar Rosenau and Robert H. Stern; Arthur S. Elion, sales manager; and Bruce Winot, production manager.

Consolidated Press Moves

Consolidated Press, Philadelphia, moved its offset and letterpress facilities to new and larger quarters at 340 N. 12th St., early last month.

Formerly at 35 N. 10th St., the 45-year old company has increased its floor space from 16,000 to 25,000 sq. ft.

Facilities in the brick and concrete building include two inside loading docks, a private freight elevator, an automatic fire control system, fluorescent lighting throughout and air-conditioned and sound-proofed offices. An intercom and loud speaker system has been installed, servicing the plant, offices and receiving platform.

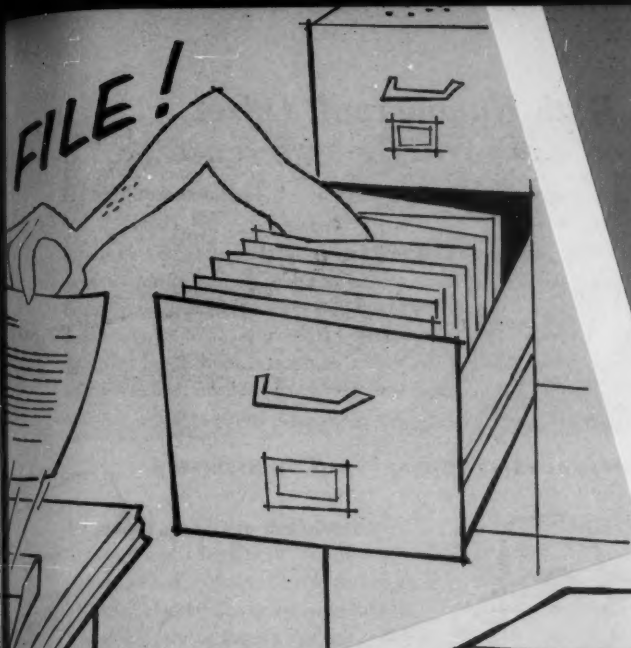
Starts Second Semester

The Chicago Lithographic Institute started its 2nd semester Feb. 3 with a full enrollment in all craft classes. The evening intensive course for junior executives and the estimating class are continuing projects for which new registration was not required. Other non-craft courses are to be organized as demand develops, James K. Martin, general manager, announced.

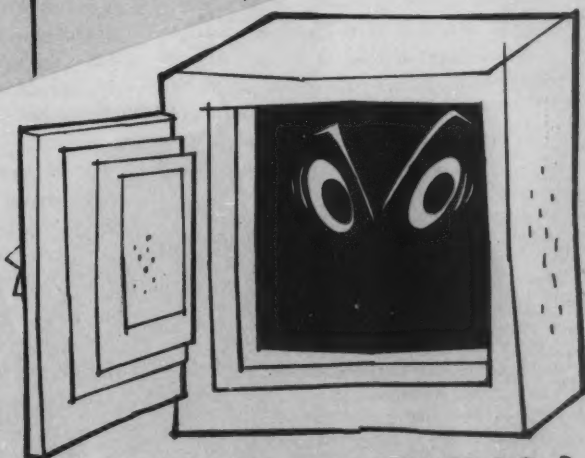
DeMaria Forms New Company

Vincent DeMaria has announced the formation of the Repro Design & Equipment Co., 18 East Sunrise Highway, Freeport, L. I., N. Y. The firm has acquired the assets of Hansen Printing Press Corp., and will continue to offer machinery to the printing and converting industry.

FILE!



RUSH!



CONFIDENTIAL!

COLOR TALKS . . . and Hammermill Bond gives you 13 eloquent colors

Any way you use them, Hammermill Bond colors are worth a thousand words. In office Signal Systems, Hammermill Bond colors get action. In letterheads, Hammermill Bond colors help attract attention. As a background for type and ink, Hammermill Bond colors increase the effectiveness of selling copy.

And now Hammermill Bond comes in 13 sparkling colors (and white)—including a new shade of pink and a brand new color, green tint. You don't have to worry about getting a color match for previous orders,

either. Hammermill colors are made to match, run after run.

Hammermill Bond now contains Neutracer[®]—the exclusive pulp that unlocks the secrets of hardwood to give an outstandingly level, more uniform surface for better printing, typing and writing. Hammermill Bond is cleaner, more opaque, has more bulk for that impressive feel.

When you want to attract attention, tell a story, get action—get Hammermill Bond—in colors. Hammermill Paper Company, Erie, Pennsylvania.

IVORY

BLUE

PINK

GREEN TINT

GREEN

BUFF

CAFE

GREY

CANARY

GOLDENROD

SUSSEX

SALMON

CHERRY

Ask for
**HAMMERMILL
BOND**

with Neutracer's finer hardwood fibers

Camel's hair

With Hammermill Offset you can print the difference

● Clothes make the man. And clothes reproduced on Hammermill Offset help make the man buy.

Hammermill Offset reveals fine distinctions in texture and color—shows the subtleties that make printed illustrations look like the real thing. Choose from 3 machine finishes—Wove, Vellum, Super-Smooth—and 5 embossed finishes—Linen, Laurel, Pearl, Handmade, Homespun. All finishes are available in new, brighter blue-white, with a smoother, more level printing surface—obtained from Hammermill's exclusive hardwood Neutrancel® pulp.

Lithographed on Hammermill Offset, Substance 70, Wove finish

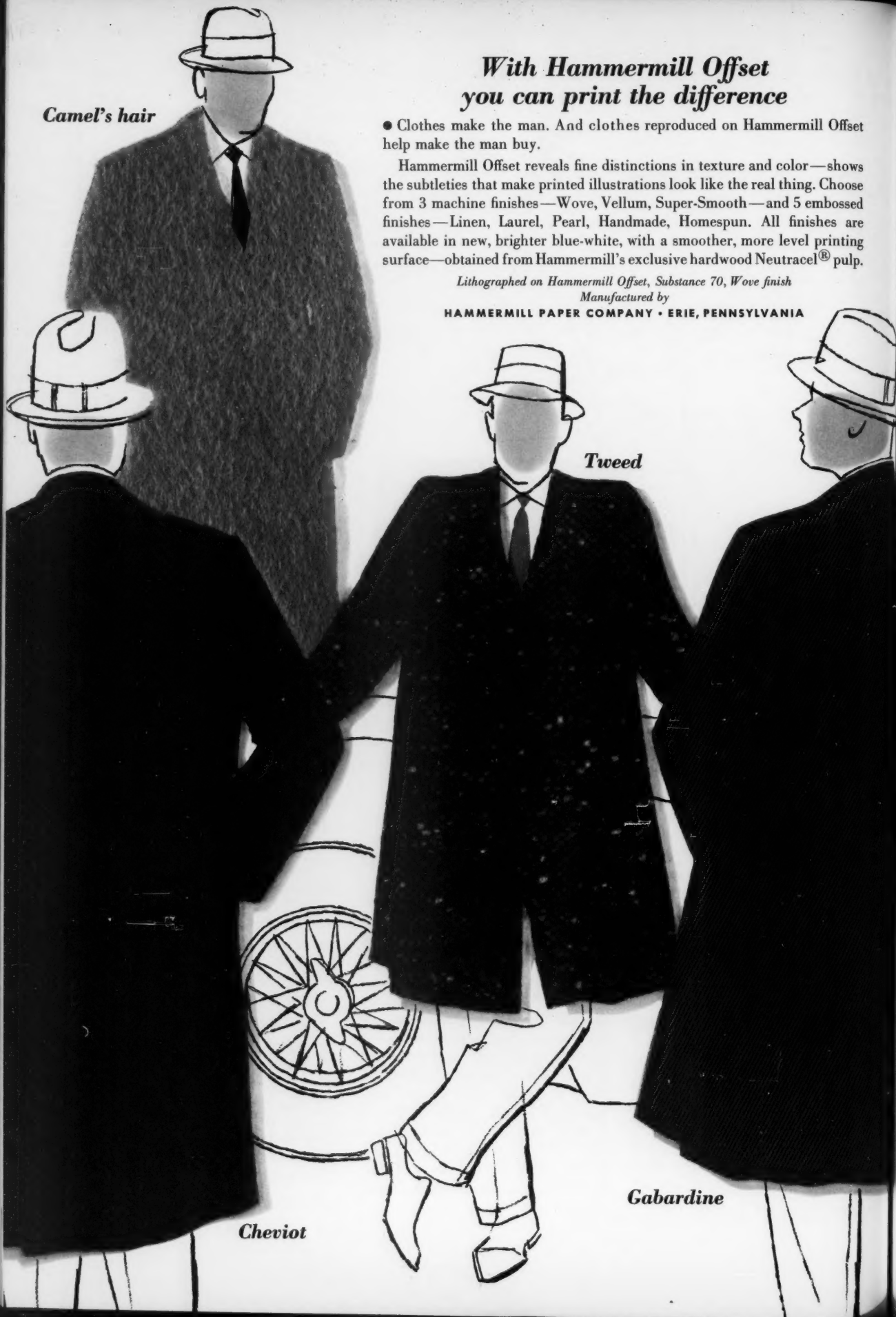
Manufactured by

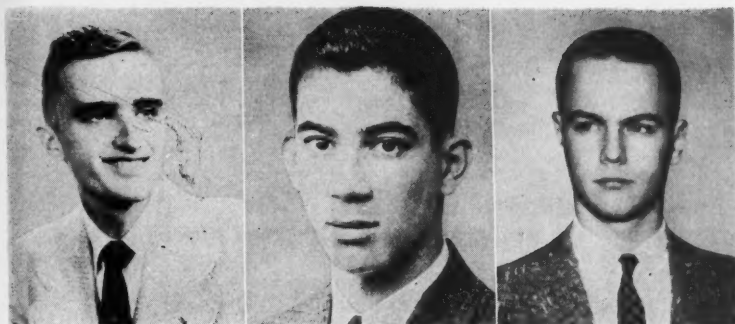
HAMMERMILL PAPER COMPANY • ERIE, PENNSYLVANIA

Tweed

Cheviot

Gabardine





Rosenquist

Slavin

Steitz

Pitman Continues Scholarships

Sons and daughters of photoengravers and lithographers throughout the country are again eligible this year to compete for six college scholarships, offered by the Harold M. Pitman Co., under its second annual scholarship program.

Pictured above are sons of three lithographers who are presently attending the colleges of their choice under the program. They are (l.-r.) Richard P. Rosenquist whose father, Paul, is a photo-composer and platemaker at Western Printing & Lithographing Co., Racine, Wis.; Stephen M. Slavin, son of Allen E. Slavin, a platemaker at Crafton Graphic Co., New York; and Lanning D. Steitz, son of Alfred C. Steitz, foreman of the art and camera department of Empire Color Litho, Inc., New York.

The younger Mr. Rosenquist also qualified for an additional \$250 award by taking a course leading to a career in the printing or lithographic industry.

The competition is open to high school seniors and graduates planning to enter college this coming fall who have a parent or guardian who is an active full-time photo-engraver or lithographer.

Awards will vary in amount depending upon: (1) costs of tuition, room, board, books and other fees at the college chosen by the winner; and (2) the ability of the applicant and his parents to contribute to his education. An individual grant will be based on demonstrated financial need up to a maximum of \$6,000, payable \$1,500 during each of four years. A minimum award, where there is little or no financial need,

will be \$800 payable \$200 for each of four years.

The Pitman Co. will provide a supplementary grant, as in the case of Mr. Rosenquist, of \$250 a year over and above demonstrated need for any winner who declares a strong interest in pursuing a college course leading to a career in the graphic arts.

Awards will be paid directly to the college and credited to the student's account.

Winners are selected on the basis of their total high school records, both in academic work and extracurricular activities. Consideration will be given to scholastic standing, character, responsibility and leadership. All information on scholarship candidates will be processed by an impartial agency. Winners will be announced about the end of July 1958.

Full details about the competition, including application procedures, may be obtained by writing to The Harold M. Pitman Co. Scholarship Program, Educational Testing Service, 20 Nassau St., Princeton, N. J.

Du Pont Advertising Mgr.

Robert C. Mason, Jr., technical representative in Du Pont's Philadelphia district, has been named advertising manager for graphic arts, trade and industrial products. He succeeds James E. Douthitt.

Nashua Promotes McDermott

John F. McDermott, Jr., has been promoted to manager of Package Sealing Sales for Nashua Corp., Nashua, N. H. He has been an assistant sales manager in that department since last March.

Spaulding-Moss Employees Feted

Spaulding-Moss Co., Boston, honored 42 of its employees recently at a party in the Fensgate Hotel, Boston. More than 200 of the company's personnel attended the gathering which included a dinner and dance.

Edward O. Gray received a \$50 gift certificate for 35 years service; Stanley Sherys and Winthrop Coffin a watch for 25 years; and Francis Cremin and Paul Killgoar received \$50 savings bonds for 20 years. Three employees were awarded gifts for 15 years, 13 for 10 years and 21 for five years.

NLRB Rules Against Local 11

The National Labor Relations Board has ruled against Lithographers Local 11, which petitioned for a representation election for eight employees of Cobber Press, Rochester, N. Y. The lithography workers now are represented by Pressmen's Local 38. A ruling found that a proposed bargaining unit of eight employees was "too limited in scope and therefore inappropriate."

Yale Adds New Equipment

Yale Printing Co., San Diego, has purchased an offset press, process camera and darkroom. The firm is expected to gross about \$200,000 this year as compared to \$40,000 in 1954.

Business Forecast By Corlett

Robert C. Corlett, president, The Goss Co. division of Miehle-Goss-Dexter, Inc., in a business forecast statement, predicted that his company will ship the greatest volume of printing equipment in its history in 1958. But, he cautioned, earnings are not expected to parallel the rise in sales due to heavy engineering and research expenses, although they should be up from 1957.

"New products," he stated, "will represent a substantial portion of 1958 shipments. Spurred by continued annual increases in advertising volume, publication printers and newspaper publishers have needed more and better color, more economical operation and higher production speed."

SOUND MANAGEMENT IS "A MUST"

This is inventory time . . . a time to take stock of past performance, present position and future possibilities.

Plan now to increase your sales with desirable business, lift your quality level and build day by day throughout the year a higher return.

The NAPL serves over 1000 members with meaty, "must" information on every phase of lithography.

Membership benefits are high . . . the cost of membership is low.

NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS
317 West 45th Street, New York 36, N. Y.

.....1958

We hereby make application for enrollment as an Active (Associate) Member in the National Association of Photo-Lithographers.

We enclose herewith \$..... as our first year's dues.

ANNUAL DUES FOR THE PRESS EQUIPMENT IN OUR PLANT IS AS FOLLOWS:

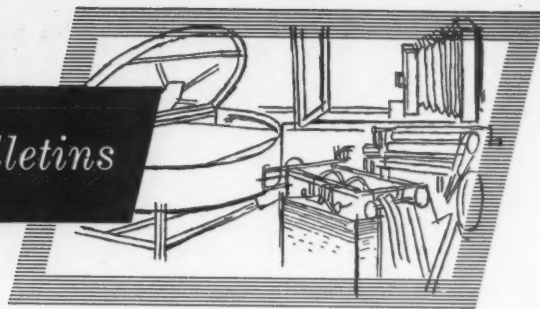
No. of Presses	ACTIVE MEMBERS (Those who operate equipment)	
	Presses smaller than 17"x22" (Minimum Dues \$50.00 per year).....	\$20.00 per press per year \$
	Presses 17"x22" to 22"x28"	\$28.00 per press per year \$
	Presses larger than 22"x28" up to and including 35"x45"	\$37.00 per press per year \$
	Presses larger than 35"x45"	\$47.00 per press per year \$
	MINIMUM DUES, \$50.00 per year. Maximum Dues, \$450 per year.	\$
	ASSOCIATE MEMBERS	
	Equipment and Supply Dealers and Manufacturers, \$125.00 per year.	Total Annual Dues \$

FirmName of Individual

AddressCityZoneState

SignedPhone

Equipment, Supplies, Bulletins



Plastic Plates By Du Pont

Du Pont's experimental photosensitive plastic (photopolymer) printing plates for letterpress, on exhibition at a newspaper mechanical conference last month, tentatively will be made in three types the company has announced. Their greatest advantages in newspaper application appear at present to be in the areas of run-of-paper color and photocomposed advertising and similar matter, a progress report noted. Commercial availability, it was pointed out, is approximately two years away.

Each of the three types of plates has a thin sheet of metal as a support. Thus, they will consist of a steel-backed plate about .050 in. thick with a .030 in. relief; a steel-backed plate about .060 in. thick with a .040 in. relief; and an aluminum-backed plate about .152 in. thick with a .040 in. relief. The first two, the report indicates, are flexible and designed for rotary printing. The third is rigid and designed for flatbed printing.

The Du Pont Photo Products department also announced the establishment of a printing development laboratory to be used for sales development of new photographic products for the graphic arts. The laboratory's present major effort is toward expected commercialization of the light-sensitive plastic plates for letterpress printing.

Offers Portable Stock Trucks

Portable stock trucks constructed of heavy-gauge steel have been added to the line of Foster Manufacturing Co., 13th & Cherry Sts., Philadelphia.

The company is offering two shelf models with two removable shelves per tier, and three bindery trucks available without shelves.

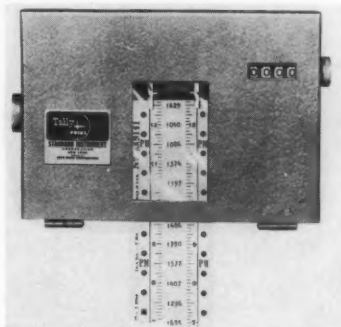
Offers Ink Color Book

Chromatone Printing Ink Co., Inc., a division of Polychrome Corp., is offering an ink color book that illustrates its line of more than 60 colors for offset printing.

Copies are available from the company, 2 Ashburton Ave., Yonkers 2, N. Y.

Offers Print-Out Counter

Accurate print-out at predetermined intervals, of elapsed time or number of units produced, is reported practical with Tally-Print, the latest



addition to Standard Instrument Corporation's line of precision control instruments.

Tally-Print is an electrically connected device that has a chronologically-marked chart roll. At predetermined intervals the total elapsed time or the total number of units monitored in that period is printed on the tape. In addition, a visual cumulative total is provided for longer periods.

The unit is available in four or five digit printers with standard print-out intervals of 5, 15, 30 or 60 minutes. It will register up to 300 impulses a minute.

Further information can be obtained from the company, 687 Broadway, New York 12.

Fiberglass Developing Tray

A light-weight, heavy-duty, reinforced fiberglass developing tray has been placed on the market by Litho Research, Inc., 14339 36th N. E., Seattle 55, Wash.

The trays, which are being distributed under the name "Kemlite," are said to be chip-proof, non-corrosive and unaffected by all usual photographic chemicals and cleaning acids.

Under a darkroom safelight, the pink inner surface of the tray reflects an off-white, making it easy to see either black or white materials being processed.

The trays are presently offered in sizes of 11 x 14", 16 x 20" and 20 x 24". A descriptive folder is available from the manufacturer.

R&E Light Study Available

Copies of "Lighting for Color Appraisal In Graphic Arts," a study on standardizing lighting, are now available from the Research and Engineering Council of the Graphic Arts Industry, Inc., 5728 Connecticut Ave., N. W., Washington 15, D. C.

The 11-page report, sponsored jointly by the R&E Council and the Illuminating Engineering Society, took four years to prepare. It is believed that the study has resulted in a standard suitable for the entire industry.

Introduces V65-H Cutters

The E. P. Lawson Co. is now offering series V65-H cutters featuring an electro-hydraulic operated clutch and brake combined with a pressure interlock system. The company states that this will enable the operator to select the correct pressure for each type of stock with complete assurance that it will be clamped at just that pressure.

you can save **\$1** on a

Group Subscription

to

MODERN LITHOGRAPHY



You and all your fellow workers can save \$1 a year on the regular subscription price of *Modern Lithography* by entering a group subscription now.

Just list the names, addresses and job titles of *at least four* (there's no maximum number) of co-workers or friends on a separate piece of paper and send it to the subscription department, along with \$2 for each subscription. That's a saving of \$1 each on the regular \$3 rate.

That way all the important persons in your shop will get a personal copy of ML early each month, and not have to wait for the dog-eared office copy to make the rounds—and save a dollar in the doing!

In these days of rising prices, ML at \$2 a year is one of the best bargains you are likely to come across in a long while. Why not take advantage of it right now?

Subscription Department

MODERN LITHOGRAPHY

Box 31

Caldwell, N. J.

NYEPA Exhibit Feb. 10

A panel discussion and press accessory exhibit is scheduled for the Feb. 10 meeting of the Lithographic division of the New York Employing Printers Association at the Hotel New Yorker.

Panel members, who will discuss the use of press accessories in litho plants and answer questions, are Harold W. Gegenheimer, William C. Gegenheimer Co., Inc.; William C. Herbert, Jr., Herbert Products, Inc.; and Charles W. Latham, NYEPA lithographic consultant. Seymour Edell, Advertisers Offset Corp., will act as chairman.

The exhibit will include spray guns, fountain dividers and other pressroom devices.

Pacemaker Cutter Booklet

The recently introduced Lawson Pacemaker 60, 66 and 69" hydraulic clamp cutters are described in a four-page, two-color folder offered by the Lawson Co., division of Miehle-Goss-Dexter, Inc., 426 W. 33rd. St., New York 1.

Cutter-Trimner Booklet

A 12-page, four-color booklet showing how Seybold Full Hydraulic 65, 85 and 100" cutter-trimmers are used in paper mills and commercial finishing departments is available from Harris-Seybold Co., 4510 East 71st St., Cleveland, O.

Goerz Western Distributor

The C. P. Goerz American Optical Co., Inc. line of graphic arts and commercial lenses is now being handled by LaGrange & Canning, Inc., Hollywood 38, Cal. The distributor will service an eight-state area.

Web Offset Press Booklet

The Cottrell Co., Westerly, R. I., a subsidiary of Harris-Intertype, is offering a two-color booklet describing the 22¾ x 38" web offset press.

Gevaert Moves Chicago Office

The Chicago District office and warehouse of The Gavaert Co. of America, Inc., has been moved to 6601 N. Lincoln Ave., Lincolnwood, Ill.

Offers German Gold Powders

Hummel Chemical Co., 90 West St., New York, is now offering gold powders in a wide color range suitable for roller and screen textile printing inks, gravure inks and plastic (polyvinylchloride) printing inks.

The powders, manufactured by Venus Bronze and Aluminumpulver, Nurnberg, Germany, are said to be very uniform in particle size and other properties.

Samples and further information are available on request.

Booklet On Quadder

An eight-page, 8½ x 11" booklet, "The Intertype Dual Duty Quadder," printed in three colors, is now available from the Intertype Co., 360 Furman St., Brooklyn 1, N. Y.

The booklet contains detailed information about the design, special features and performance of the quadder, engineered for both automatic and manual operation. Also included are 12 close-up photographs of important parts of the machine.

Offers Dual-Lith Booklet

The Davidson Dual-Lith which offers letterpress and offset reproduction on one machine, is discussed in a technical bulletin now available from Davidson Corp., 29 Ryerson St., Brooklyn 5.

The bulletin covers in detail the use of various relief plates and type, including rubber plates, curved electros, standard Linotype slugs and T-bottom type. How to mount each of these printing media is explained and illustrated.

The fifth in a series, it is entitled, "Do More Letterpress and Imprinting on the Davidson Dual-Lith."

Available For Small Presses

Scotty Flo-Mix non-offset units now are available for installation on any small letterpress or offset press or duplicator, American Type Founders Co., Inc., Elizabeth, N. J. has announced.

The Scotty operates from the press pump, though air may be supplied from an outside air line. Spray is

adjustable and may be directed to any spot on the sheet. A powder agitator insures constant uniform spray.

New Skin Packaging Process

A new skin packaging process has been introduced by the Print-A-Tube Co., Rochelle Park, N. J., which requires no special coating or perforating of the package board. It utilizes a packaging film, Poly-on-Mylar Vacuumized, developed by the company.

Description of new products in these pages does not constitute an endorsement of them by MODERN LITHOGRAPHY. ML feels that the best interests of its readers are served by presenting information on a wide variety of materials and methods for their consideration. Readers, if interested, may decide for themselves which materials are suitable for their own operations.—Editor.

NOW!

**DO THINGS IN OFFSET
YOU'VE NEVER DONE BEFORE!**



...with a...

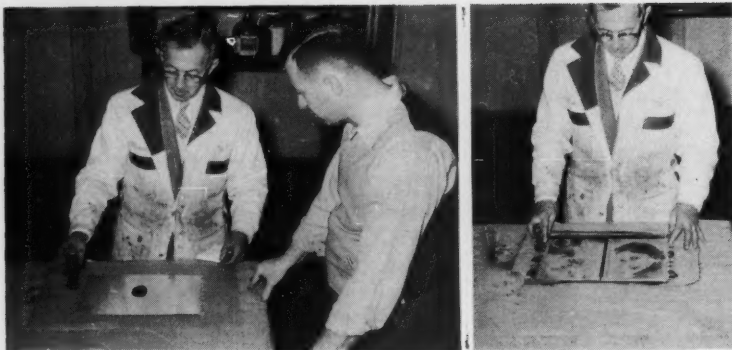
HESS & BARKER
Web-Fed • Perfecting
OFFSET PRESS

- Print 1—4 colors per side, simultaneously
- Run up to 20,000 impressions per hour
- Use zinc, aluminum or any other type of offset plates
- Reduce upkeep and maintenance costs

Here's the press that's making fast friends among commercial offset printers. Install one 22¾" x 36½" perfecting unit (or to your specification); then add up to three more units for greater versatility and productivity. Before you buy ANY new offset press, get all the details on a HESS & BARKER. Send for them—TODAY!

HESS & BARKER
930 WASHINGTON AVENUE, PHILADELPHIA 47, PA.
HOward 7-1121

Frangos Develops 'Metalith'



William A. Frangos, left, applies a small quantity of his new product "Metalith," to exposed presensitized plate, while his son Paul watches. At right, after liquid has been rubbed back and forth, is developed plate.

THERE are so many new developments in lithographic techniques and supplies that it is hard to keep up with them. No sooner have we heard of one radically new method or material than another is announced. Not all reach the commercial stage of development. One which seems to show considerable promise was demonstrated last month.

ML visited the plant of William A. Frangos, Inc., at 241-10 Hillside Ave., Bellerose 26, N. Y. to learn about a new product which Mr. Frangos is scheduled to market this month called "Metalith." It is a one-chemical treatment for presensitized plates.

The material is just one of a series of new products being developed at the Frangos plant—Mr. Frangos promises several more during 1958—and it is the result of three and one-half years of research.

ML watched a demonstration of the material and heard Mr. Frangos describe it as follows:

1. The presensitized plate is exposed from one to five minutes in a vacuum frame.

2. A small amount of "Metalith" (a quarter of an ounce for a 17 x 22" plate) is poured onto the exposed plate. The entire plate is covered by wiping the liquid across and up and down the plate, with the image appearing immediately.

3. When the plate has been put on press, it is sponged with clean water before printing.

Mr. Frangos makes many claims

for his material. He says it will make presensitized plates perform more consistently, will eliminate scumming, greatly increase length of run and lower costs to the lithographer.

Mr. Frangos asserts that only a small amount of fountain solution is required, that the material is non-toxic and that no chemicals, gums or desensitizers are needed on the press. Printing quality is described as "equal to deep-etch."

He feels that, in addition to having a place in the commercial litho shop, the material will find a ready market in the small-town newspaper field, where he believes its availability will act as a stimulant for conversion of these newspapers from letterpress to offset.

With his son Paul, Mr. Frangos outlined other plans of the company for 1958, including introduction of 11 other chemicals, for aluminum, zinc, stainless steel, chromium, tin and other materials.

In concluding, he declared that, with "Metalith," lithographers "now will be able to operate their presses at the high speeds which manufacturers claim for them."

Prismatic Head For Kenro 18

A prismatic head for the Kenro "Vertical 18" camera has recently been developed by Kenro Graphics, Inc., Chatham, N. J., which produces right-reading copy on either photo-sensitive paper or film, up to 12 x 18".

In operation, the head reverses the

image being photographed. Direct positive copies with black type on white or negative copies with white type on black background can be produced without making an intermediate negative.

The prismatic head measures 21 x 15 3/4" at the base and 15" in height. It is available, to fit any "Vertical 18" camera now in use, through graphic arts and office equipment dealers.

Offers Letterhead Artwork

Ready-to-reproduce artwork which can be used to create illustrated letterheads is being offered free by Byron Weston Co. in the Weston Bond letterhead design kit.

The portfolio contains nearly 100 illustrations, ornaments, decorative rules and devices. Offset and letterpress samples in several colors are included. Copies are available from the company, Dalton, Mass.

Consolidated Issues Brochure

The Consolidated International Equipment and Supply Co., Chicago, has issued an 11 x 15" brochure on the Swiss-built Jewel "29" offset press.

Among the booklet's illustrations are a series of photographs showing the feed and flow of the paper through the press. Also included are specifications and other technical data.

Chief 24 Booklet

A 12-page booklet on the features of the ATF Chief 24, model 1200 offset press, is available from American Type Founders Co., 200 Elmora Ave., Elizabeth, N. J.

Operating features described and illustrated in the booklet include fast stream feed, pull side guide, quick-change plate clamp and helical gears.

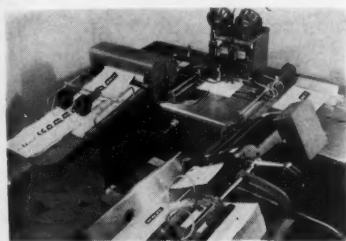
Bar-Plate Increases Line

The Bar-Plate Manufacturing Co., Orange, Conn., is adding three new trucks to its line of material handling equipment.

They are a triside truck, inclination truck and tier truck. The first two are designed for bindery and pressroom loads, the third as a short run and drying shelf truck.

New Saddle-Stitcher

The Macey Co., Cleveland, O., has introduced the "Macey Stitch-A-Fold," which reverses the traditional order of saddle-stitch operations. It



"Macey Stitch-A-Fold"

stitches booklets in flat-sheet form and then automatically folds them at the stitch, thus combining the two operations of stitching and folding.

The machine can be fed manually, or can be connected to the Macey Collator for automatic feeding of signatures or flat sheets. One operator can handle both collator and "Stitch-A-Fold." Operating from either the collator or by manual feed, the new machine can produce more than 3,000 64-page booklets per hour.

Literature and further information can be obtained from the Macey Co., 5350 West 130th St., Cleveland 30. The company is a subsidiary of Harris-Intertype Corp.

Offers Handling Bulletin

Gifford-Wood Co., Hudson, N. Y., is offering a four-page bulletin on custom designed automatic handling systems for paper rolls with weights of up to 2000 pounds.

The booklet explains how these systems save storage space, production time and reduce man-hours. It includes 17 photographs of the systems in operation.

Copies of the bulletin, entitled "Automatic Materials Handling Systems for the Printing and Paper Industries," are available by writing to the company.

Offers German Type Faces

Type faces produced by the Stempel and Klingspor type foundries of West Germany now are available from Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York.

This addition raises the total of

European foundries represented by Amsterdam to 15.

Sample sheets, prices and other information on the type faces are available from the importer.

New 'Goldenplast' Sizes

N. Teitelbaum Sons Inc., 261 Grand Concourse, New York, has announced that "Goldenplast," its orange masking plastic, is now available in four new sizes. They are 27½ x 30" 30 x 40", 40 x 50" and 48 x 60".

Wilsolite Buys Brannon Co.

The Wilsolite Corp., distributors of Goodyear printers' supplies and matrix materials, with head offices in Buffalo, N. Y., has purchased the Brannon Co. in Atlanta, Ga.

The new organization will be known as the Wilsolite-Brannon Corp., with offices at 45 Mangum St., S.W., Atlanta. R. C. Brannon, a director of the corporation, will be sales manager of the Atlanta office.

Volk Speaks To Miami GAA

Kurt E. Volk, vice president, Printing Industry of America, Inc., was scheduled to be the principal speaker before the Graphic Arts Association of Greater Miami, Feb. 3. His topic was "Human Relations" as applied to the printing industry.

Savage Litho To Move

Savage Litho Co., Inc., Buffalo, is moving from 251 Main St., to a one-story building at 1291 Main St. The company is spending about \$50,000 to remodel the structure. Frontier Type Service, Inc., an affiliate of Savage, also will move to the new location.

Homer J. Savage, president, said that the move will be staggered over a 15-day period so that the company's printing operations will not have to be interrupted. Presses dismantled and moved on one day will be re-assembled and in operation on the second shift the same day.

The 39-year old firm had its biggest year in sales and earnings in 1957, the annual volume of business being more than \$1,000,000, Mr. Savage reports.

GTA To Hear Blattenberger

The Gravure Technical Association has announced that the Hon. Raymond Blattenberger, Public Printer, U. S. Government Printing Office, is to be the guest speaker at the Association's 9th annual convention in February. He will address the opening session at the Commodore Hotel, New York, Feb. 26.

Mr. Blattenberger was appointed to his post by President Eisenhower in 1953. Prior to this he had been an executive vice president of Edward Stern & Co., Philadelphia.

The government printing office, employing 6500 persons, is the largest black and white printing plant in the country.

Publishes First Book by Offset

Wadsworth Publishing Co., San Francisco, recently established subsidiary of Prentice-Hall, Inc., has announced that the Recorder Printing and Publishing Co. of San Francisco will reproduce its first two books. The 192-page *Processes in Writing* is to be lithographed by Recorder, with composition by Photon Typographers of Oakland. The 320-page *Elementary Teacher in Action* will be printed by letterpress.

Wadsworth's announcement is considered a significant step in the advance of the West Coast book production industry. While the firm had earlier announced its desire to use local facilities if they were comparable in quality and price to those in the nation's established book manufacturing centers, there had been no certainty of the outcome.

Richard P. Ettinger Jr., an executive of Prentice-Hall, is president of Wadsworth.

New Post For Schroeder

Virgil P. Schroeder has been appointed assistant to the manager of the Midwestern district office of the Intertype Co., a division of Harris-Intertype Corp.

Prior to this assignment he assisted in conducting analyses of composing room workloads for various plants throughout the United States, at the company's Brooklyn office.

Appointed Clement VP

Clement Coverall Co., Camden, N. J., manufacturers of coatings for metal decorating, has announced the appointment of Frank J. Campbell as vice president and director of technical sales. In this capacity he will be available for customer consultation on uses and application of decorative and protective coatings. Mr. Campbell's association with metal decorating began in 1930 with Continental Can Co. where he served in various capacities until his appointment as manager of lithography for Crown Cork & Seal Co. in 1954. He has been a member of the board of directors of the National Metal Decorators Association.



Reach Agreement On Contracts

New contracts ranging from 24 to 30 months have been agreed on by Miami printing employers and four printing craft unions, according to Printing Industry of Greater Miami, Inc.

All contracts provide for a uniform interim wage increase of five cents per hour followed by 2½ cents in the third month; five cents the sixth

month; 2½ cents the 12th month; five cents the 18th month; five cents the 24th month; and five cents the 30th month. All are hourly increases.

Basic 1957 journeymen wage scale will increase from \$2.89 per hour to \$3.19 per hour in 1960, or a maximum of 30 cents per hour during the full term of the longest contract.

Consolidated Honors Employees

Awards for long service were presented to 81 employees of Consolidated Lithographing Corp. at the firm's annual year-end party. Four of the awards went to personnel with 35 years of service with the company. Fourteen were honored for 30 years and four for 25 years.

Among those receiving awards was Sidney P. Voice, executive vice president, who has been with the Long Island firm for 30 years.

Rutherford Moves Offices

Rutherford Machinery Co. has moved its offices from Long Island City to 401 Central Ave., East Rutherford, N. J.

New Sam'l Bingham VP

James K. Brown has been appointed vice president of research and development for Sam'l Bingham's Son Mfg. Co. He has also been made a member of the company's executive committee. Mr. Brown is known for his work in developing the Shamrock roller for offset, and was instrumental in evolving the Extron roller for American



printers. For newspaper printing he designed the ROP color roller capable of carrying the heavier pigmented colored inks.

A First For Baltimore

The John D. Lucas Printing Co., believed to be the oldest printing company in Baltimore, has installed what is described as the first 25 x 38" two-color offset press in the Baltimore area. The press is a Miehle No. 38.

Over 120 years old, the printing company is a combination shop offering a varied line of offset and letterpress work. The new press is the first multicolor offset press for the firm and represents an increase in sheet size capacity for its offset department.

2nd PRINTING



Reprint of 'Three-Color Direct Separation'

• Have you tried three-color offset printing, or, like so many other progressive lithographers, are you considering it for the future? If so, John Lupo's easy-to-follow approach to *Three-Color Direct Separation*, a 32-page reprint giving complete instructions, charts, illustrations and a concise summary of all steps in the process is a *must* for you. The first printing of 1,500 copies was quickly exhausted, necessitating the second edition. Order your copy today while supplies last.

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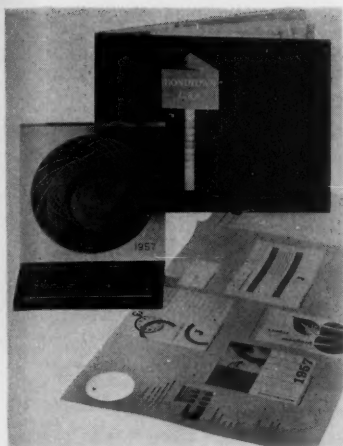
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"Bondtown, U. S. A.," a sample portfolio published by the Howard Paper Div., Howard Paper Mills, Inc., which took the Medal Award in the Display Pieces and Direct Mail category at the recent Art Directors Club of Chicago annual exhibition. The award was made to Dan E. Smith who, working with Howard's advertising agency, was art director on this project. The book is an unusual demonstration and workbook on the more effective use of bond paper for letterheads and other varieties of business printing. It has proven popular in the graphic arts, 20,000 copies being distributed in 1957. Limited copies are still available from Howard Bond distributors.

Holds Dwiggins Exhibit

The Lakeside Press Galleries of R. R. Donnelley & Sons Co., Chicago, has on view through March, a comprehensive exhibition of the work of the late William A. Dwiggins, distinguished American graphic designer. Some 90 volumes cover his entire career, dating from his arrival in Chicago as a 19-year old art student until his death in 1956, at the age of 76 years. Walter Howe, director of the Donnelley design department, called Mr. Dwiggins "the most creative, versatile and prolific of the great American graphic designers."

Offset Magazine Popular

The 32-page pocket-size Union Electric magazine received strong approval from its 75,000 readers last month. A survey card enclosed in the Fall issue brought a 7 percent return, and as of January, returns were still coming in.

An external magazine mailed to stockholders, employees and some others, it is produced by offset with

a full-color cover and two colors inside.

The survey indicates that readers overwhelmingly favor the pocket-size edition which was initiated in January, 1955 when the magazine switched from an 8½ x 11" letterpress format.

Issued quarterly, the Winter '57 issue is produced on Coronado Text #65 and Teton cover #60. It is printed by Universal Printing Co., St. Louis, which recently merged with Missouri Printing & Engraving Co. (See MODERN LITHOGRAPHY, Dec.)

Canadian Firm To Enlarge

Lawson and Jones Ltd., London Ontario lithographing firm, has begun construction on a \$300,000 extension that will double the capacity of the company's plant.

Estimating Class Starts

An estimating class of 21 enrollees got under way at the Graphic Arts Center in St. Louis, Jan. 13. It was the fourth estimating class to be instructed by Wilbur H. Burch. The course will last 15 weeks.

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Announces Sales Awards Program

At its annual conference on sales, to be held at Chicago's Edgewater Beach Hotel, Mar. 13 and 14, Printing Industry of America, Inc., will announce the details of an awards program which will enable member companies to give appropriate recognition to their top salesmen.

The fifth annual sales conference, preceded by a three-day seminar in sales management, will be devoted to the theme of "Selling For Increased Profits."

"Present Recession Good"

"The present recession is a good thing for our economy. It gives us a less hectic period for quiet contemplation of our stewardship in our individual businesses," said Penn R. Watson Sr., president, William Keller, Inc., Buffalo, at the company's recent annual award dinner.

Expressing confidence in the city's future, Mr. Watson told more than 100 employees that "this is no time to get panicky. All that's wrong with business at the moment is the high level of prices. People will always buy when prices are right."

Long service awards were presented to 12 employees, including Jacob Donhouser who received a gold pin and a \$100 savings bond for 40 years with the company.

MASA Convention In Sept.

The Mail Advertising Service Association convention will be held in St. Louis, Sept. 5-8, 1958 at the Chase-Park Plaza Hotel. Convention program chairman is Nick Kessler, Victoria Advertising Co., St. Louis. Allen H. Oglander, Commercial Letter, Inc., is convention general chairman; and Jerry Osherow, Advertising Addressing System, exhibits chairman.

Receives New Sales Post

Frank A. Winninger has been appointed assistant sales manager of the Gummed Products Co., Troy, O., a subsidiary of St. Regis Paper Co. Prior to joining the company he was with The Charles Bruning Co., Inc., Teterboro, N. J.

Ideal Opens New Office

Ideal Roller & Manufacturing Co., Inc., Chicago, has opened a new sales office, its 18th, at 1821 University Ave., St. Paul, Minn. Richard T. Kennedy, who has just completed a company training program in Milwaukee and Chicago, will work out of the office. He has a wide background of sales experience and formerly operated his own company.



Sets Convention Date

Printing Industry of Illinois has set Mar. 28 as the date of its annual convention, the first since it changed its name from the Graphic Arts Association of Illinois.

Panalure Paper Now Available

Kodak Panalure Paper E, a panchromatic enlarging paper which enables photographers to produce black-and-white prints from color negative materials, was made available from Eastman Kodak Co. dealers on Feb. 1.

First demonstrated publicly last fall, the paper is being offered in six sizes from 5 x 7" to 20 x 24", on doubleweight stock with an E surface (grained, lustre, semi-matted, white).

Kodak points out that the new paper should reduce advertising production costs, since one original color negative may now be used to produce black-and-white prints, positive color prints, dye transfer prints and color transparencies as desired.

With Panalure paper it is now possible, the company points out, to obtain a black-and-white print with proper tone relationship with a typical tungsten light source without any necessity for corrective filters. When special effects such as orthochromatic rendition are desired, filters may be used. If a dark dramatic sky effect is desired, for example, a deep-red "A" filter is put over the enlarger lens, yielding results similar to those that would be achieved if the same filter were used with a camera shooting black-and-white negatives of the original subject. If more subtle effects are desired, Kodak color compensating filters may be used.

Although the new paper is supplied in only one contrast grade, contrast

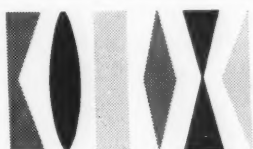
can be varied almost a full grade depending on choice of developer and developing time. Recommended development time is 90 seconds in Kodak Dektol developer (1:2), with the useful range of developing time between one and three minutes.

Farr To Herbert Sales Post

John H. Farr has been appointed regional sales manager for Herbert Products Inc., Woodhaven, N. Y. He will serve Illinois, Indiana, Ohio, Kentucky, Wisconsin and Michigan.

Appointed S & V VP

Howard J. Soriano has been appointed vice president in charge of sales for Sinclair & Valentine division of American-Marietta Co. He will be responsible for the coordination and control of all functions relative to the company's national sales activities. To assist him, Mr. Soriano has appointed Thomas Buchanan general sales manager; James McNamee assistant general sales manager; and John McGuigan national sales coordinator.



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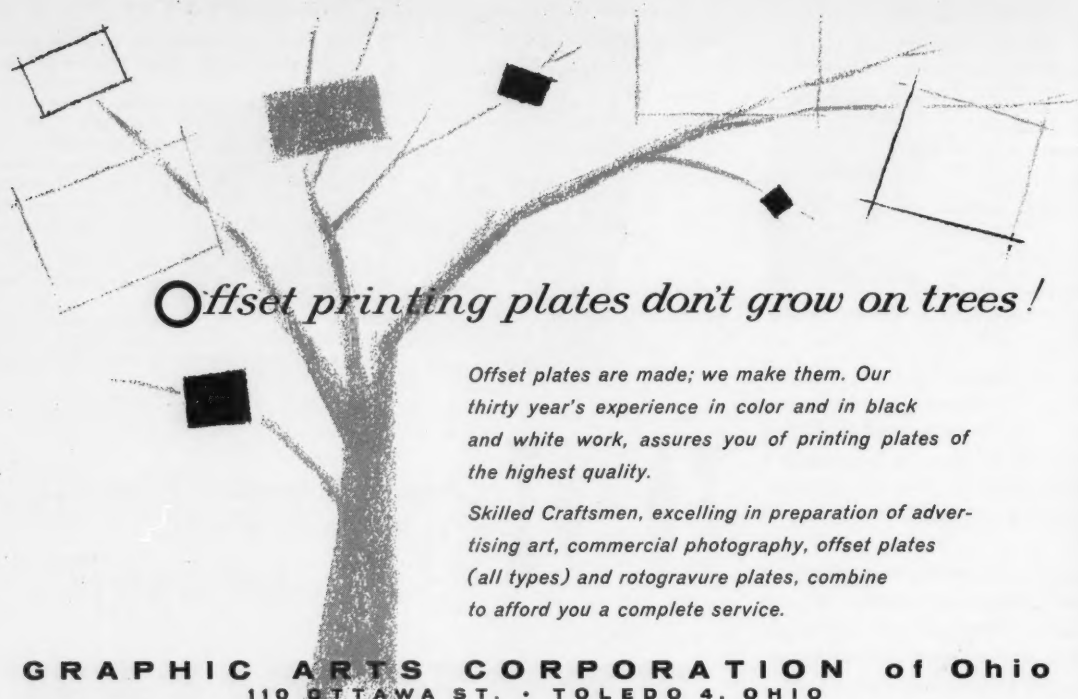


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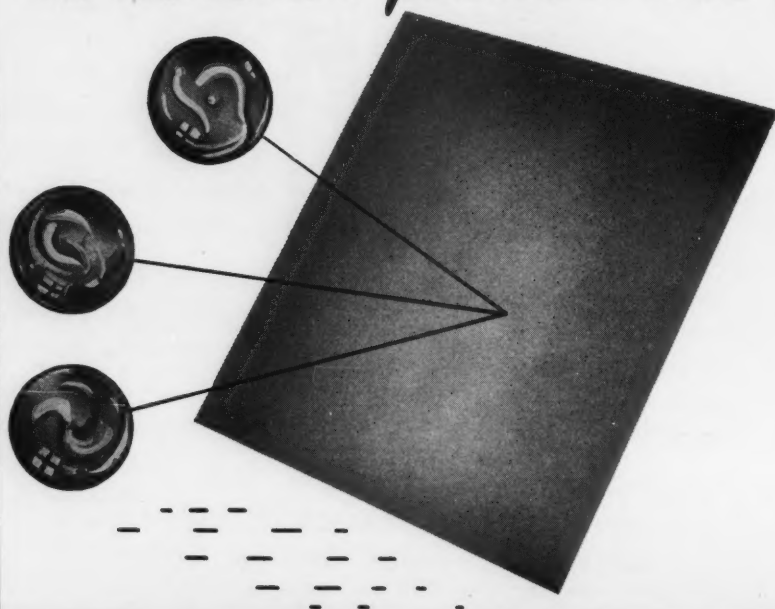
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NALC

(Continued from Page 41)

New York, first president of the group and one of its organizers. Mr. Rosotti praised the "wonderful organizational job" which had made the phone hookup a success.

At 2:55 the phone conference was concluded. Afterward, several delegates at the New York meeting, remembering some of the bitter wrangles which pervaded NALC meetings just a few years ago, remarked on the apparent agreement in the three regional meetings on virtually every topic.

Edward Blank, representing the 1959 Graphic Arts Exhibition, in response to a question, stated that NALC will be given "every consideration for free space" if it requests permission to join other associations in a special section of the exhibit.

Herman Goebel, 1st vice president of NALC, presided at the New York meeting. National officers were present at each city, although most were sent out of their club's region so that they could become acquainted with the problems in other areas.

In a report from president Starkey, read at all meetings, Mr. Rubenstein was designated to prepare a talk on the Philadelphia Club's participation in Printing Week for the NALC convention, and the Houston and Dallas clubs were asked to send representatives who would discuss the setting up of regional litho clinics, an annual program in those cities.★

ARC LAMPS

(Continued from Page 67)

Variations in the B/R ratio and B/G ratio were shown during a four-minute test run. Another test indicated that the green content surpasses the blue, as is indicated by a minus portion of the B/G curve. During the tests it often occurred within a single exposure that the B/R ratio changed by as much as 50 percent, the G/R ratio by about 25 percent. What causes these variations, or what would remedy them, was not determined.

As a sideline to the main investigations, a tungsten lamp and a xenon arc were examined. The voltage-controlled tungsten source had admirable constancy of intensity and color ratio. It is doubtful, however, that tungsten lamps with intensities sufficient for the graphic arts are attainable.

The 1000-watt xenon arc required two minutes to rise to full intensity, then operated smoothly in the manner of the tungsten lamp except for a much higher blue content. The intensity was about 1/25 that of the aver-

age carbon lamp.

As has been stated in the literature before, it falls upon the time-honored carbon arc, with its high intensity and high blue content, to be the work horse of the graphic arts. With the increasing public demand for printed color, it seems natural that printers try, as the American maxim goes, to produce more, better, faster, and cheaper. To do this, to keep pace with today's industrial tempo, more standardization of materials and processes is a must.★

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LNA SUPPORTS

(Continued from Page 63)

was to use bank financing. "It does not seem to be good financial method to borrow new money merely to replace old equipment," he summarized.

He went on to review the Peloubet proposal which had been presented to the legislators at the same hearing by Maurice Peloubet and Frederick W. Peel. Mr. Marston pointed out that their proposal contains one provision which would permit deduction each year, against the income of a business, the cost of new capital investments in excess of the cost of assets sold or dismantled in an amount up to \$50,000.

"It would thus be unnecessary," he said, "for smaller businesses to compute exactly the inflationary element in the cost of their replacements.★"

BRUNO TRIP

(Continued from Page 45)

can be used to control color by automatically rejecting sheets which are outside the acceptable tolerances of color variations the customer will accept.

* * *

Papers and inks that attracted the most attention were of American manufacture. An exhibit that caused considerable comment was a demonstration of three-color printing from Dowtech magnesium engravings on a Miehle Vertical Press printing on Champion's Kromekote paper with American gloss inks.

As mentioned earlier most of the lithographic plates are made for positives. Two types of deep-etch processes are in common use; the PVA (polyvinylalcohol) type which is developed with water; and the gum process which is similar to ours. Either water or a mixture of water and alcohol is used to remove the deep-etch chemicals. There is claimed to be considerable difference between the proprietary PVA processes depending probably on the type of PVA used. Some have a tendency to lose fine highlight dots.


Zinc plates still are used by most lithographers. Aluminum is not used in Europe to nearly the extent as in the United States. Anodized aluminum is gaining some popularity in England. Objections to the use of aluminum on the continent have been (1) its tendency to buckle when grained and (2) the inability to stretch it on the press. Eggen, a German supplier, is introducing a new aluminum plate which does not have these properties. A sample of this aluminum is being obtained for test-

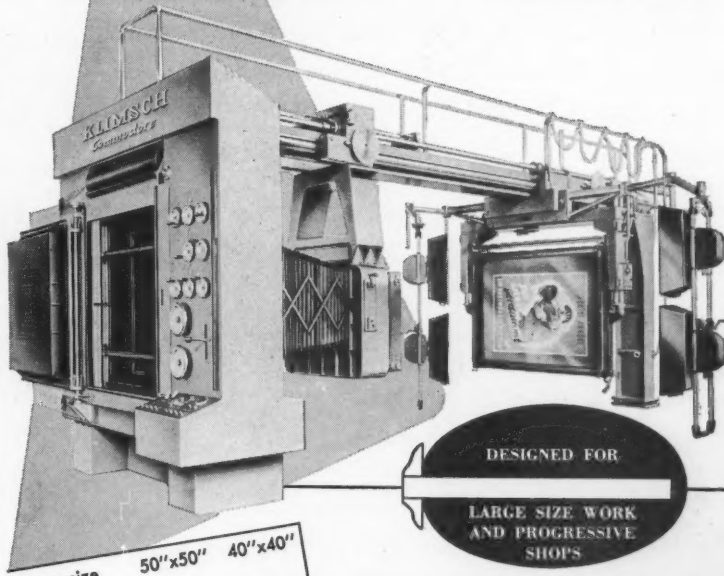
ing. The use of chemically copperized images on plates has not caught on in Europe yet.

* * *

While at Lausanne I took a morning out to visit the plant of Sauberlin & Pfeiffer in Vevey, which was about 15 miles away. In spite of many invitations this was the only plant I had an opportunity to visit on my whole trip. Arnold Sauberlin had spent a month at the laboratory when he was in the States in 1955. His plant

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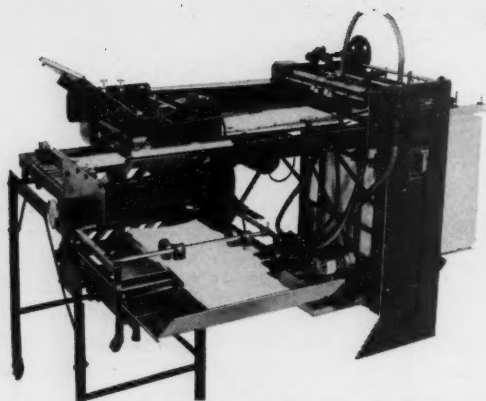
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A Partial List

Western Printing & Litho Co., Racine, Wis.	42
Hallmark Cards, Inc., Kansas City, Mo.	4
U. S. Army Map Service, Washington, D. C.	12
Map, Photocopy, Div. of McGraw-Hill, New York, N. Y.	11
Reynolds Lithographing Co., Chicago, Ill.	4
Regentiner Corp., Chicago, Ill.	7
Defense Printing Service, Washington, D. C.	13
Star Graphic Printing Co. of N. J., Newark, N. J.	9
Consolidated Lithographing Co., Long Island, N. Y.	9
Intaglio Service Corp., New York, N. Y.	12
Reichardt Int'l. Tech., Rochester, N. Y.	9
East Engraving Co., Philadelphia, Penna.	6
Graphic Arts, Inc., Philadelphia, Penna.	10
U. S. Govt. Printing Office, Washington 25, D. C.	7
Alto-Drum, Hoboken, N. J.	18

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is very progressive. It is equivalent in size and equipment to a medium size plant in this country. As was to be expected in Switzerland the plant was spotless and the quality of reproduction was very high. It is about on a par with the better plants in this country. Vevey is the home of the Nestle Company and the bulk of the plant's business is for the U.S.

* * *

Paris—On the afternoon of June 5th I left Lausanne for Paris. The only day spent in Paris was June 6 and this was spent in conferences with two lithographers. Marcel Prot of Prot Freres, made a special trip from his plant in Rheims to discuss problems of platemaking and color reproduction. Another conference was held with Jean Raab of Raab Imprimerie, Paris, members of LTF. He was interested in the U.S. developments in copperized aluminum plates and parchment paper dampeners.

* * *

London—I left for London on the morning of June 7. I was met at the airport by Michael Pitman, grandson of Sir Isaac Pitman. Michael had been a sponsored man at the lab for the two year period, 1954-56. His father is a member of Parliament and he arranged one of the most memorable highlights of my trip—lunch in the House of Commons. Besides Michael, his parents and sister, there were also at the lunch Mr. Delafons, new editor of the *Penrose Annual*, and the English representative of J. Walter Thompson. It was a delightful lunch but I had to break it up early as I had an appointment to visit the PATRA laboratories that afternoon.

* * *

PATRA House is situated at Leathrehead, about an hour's drive from London. It is a new building erected since the end of World War II, which houses all the research activities of PATRA. These include research in lithography, letterpress, gravure, and packaging, technical inquiries and library abstracting. There are about 120 people on the staff and the facilities have been somewhat overcrowded lately. A new building is being put up to house all the packaging research when completed. PATRA is supported by industry subscriptions and the gov-

ernment. The government contributions are based on a fixed percentage of the contributions from industry. Two differences in organization between PATRA and LTF are worthy of note. PATRA has a separate unit to handle technical inquiries from the industry, whereas these are handled by the regular research staff at LTF. Also, PATRA has a special library staff to handle all abstracting of publications. At LTF the abstracting is done by the research staff. There are

arguments for each system, pro and con. Research people would prefer the PATRA system because it means they can concentrate more on their research, but for keeping research people informed and keeping their feet on the ground, much can be said for the LTF system.

* * *

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MOBILE VELLUM



See Page 61

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By

PATRA for many years and have been on good technical terms with them. It is sincerely hoped that meetings like the 4th International Conference at Tegernsee and visits to laboratories like FOGRA and PATRA will help to eliminate costly duplication of effort and coordinate activities so that we complement instead of duplicate each other. In this way we will get the answers we need much faster and at lower cost to all.

Saturday, June 8, was spent sightseeing in London, and on Sunday, June 9, I was the guest of Mr. and Mrs. Frank Oppenheimer of Chromo-works, London (LTF member).

* * *

Back Home—I left London at midnight by plane, nonstop to New York. I was never happier to see anything more than the runway at Idlewild. It was a marvelous trip. I had covered a lot of ground and spread some real good will for LTF and America. Everyone treated me so well. I had a wonderful time, and I'll probably be going back often. But the greatest thrill was coming home. It will probably always be that way. There is a lot to see in Europe but there's so much more to live for here.

LETTERS

(Continued from Page 23)

and it is indeed gratifying to have your magazine give it such a favorable recognition and an excellent presentation of the story of the school.

Harry F. Spohnholtz,
President, Local No. 4,
A.L.A., Chicago.

Going To Four-Color

Dear Sir:

We are at present purchasing a new four-color machine. Now we understand there are quite a few problems in connection with the change-over from a two-color to a four-color machine, and we shall be grateful if you could furnish us with any literature that you may have on the subject.

E. Charlaff,
S. A. Litho Co., Ltd.,
Cape Town, S. A.

Copy of an article entitled "Stepping Up To Four-Color," from our August, 1957 issue, has been sent.—Editor.

Safety Training Kit

Dear Sir:

In your December issue, the article by H. H. Slawson on the Safety Training Kit refers to a discussion of this kit in the August issue. I would appreciate it if you could send me a copy of this article and

any information you may have on how to obtain this kit.

J. F. Hopkins
Doubleday & Company, Inc.
Smithsburg, Md.

Copy of article (August, page 35) has been sent. Complete kit costs \$19.50. *Safety Manual for Graphic Arts and Study Guide* are available separately at \$2.50 each. *Instructor's Guide* is \$5.60. Write National Safety Council, 425 N. Michigan Ave., Chicago 11, Ill.—Editor.

Wants Adv. Print

Dear Sir:

I would like to know whom I should contact in regard to getting a print of the advertisement on page 71 of your December issue, suitable for framing. I am a constant reader.

Roger Meucci,
Central Service Div.,
Seattle, Wash.

We suggest you contact the advertising department, Howard Paper Mills, Inc., Dayton, O. for a framable copy of its advertisement.—Editor.

Contact Screens

Dear Sir:

This is in reference to the article on Contact Screens by Mr. G. P. Madan in your December issue (page 55).

The article by Mr. Madan is interesting and informative, but is inadequate in some respects. I hope that these comments, therefore, may add to the value of his paper.

If Mr. Madan will review the technical and patent literature on dyed contact screens, I believe he will find that probably the primary reason for the magenta dye was to eliminate the patterns and other contact difficulties caused by dust and surface-to-surface characteristics when high vacuums are used. At the time that the magenta screen was brought out, it was the practice to use high vacuums, particularly in contact frames, and the problems due to the resulting patterns were approximately eliminated by the dye in screen. Nowadays, however, this problem is almost non-existent with the general usage of lower degrees of vacuum, especially since an inexpensive spring-loaded vacuum regulator is generally available. The elimination of this problem is partly borne out by the fact that Kodak has introduced a gray contact screen, which is used for black and white work as well.

It appears that Mr. Madan is not completely informed with respect to the types of contact screens that are available, for in addition to a contact screen with and without a dye, constituting the types he mentions, there is a second screen type available, namely, the Caprock Universal. The latter was introduced about a year and a half ago. If Mr. Madan will examine the Universal screen under his magnifying glass and compare it with the Kodak ma-



IDEA NO. 126

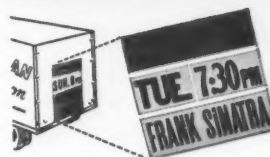
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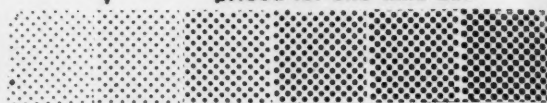
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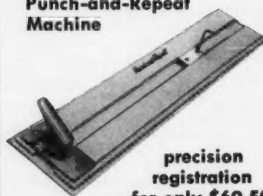
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MODERN LITHOGRAPHY, February, 1958

genta or gray, litho or engraving screens, he will observe that the dots in the Universal are essentially round and are arranged on an "in-line" pattern whereas in the Kodak screens they are almost square and are arranged on a "checkerboard" pattern. Here, I think he will agree, are two distinctly different screens. Both are enjoying widespread use in the United States and abroad.

I am happy to give Mr. Madan an opportunity to comment on my remarks given above by informing him herewith by copy of this letter to his attention at Carnegie Tech.

Seymour Schwartz,
Caprock Developments,
165 Broadway,
New York 6, N. Y.

PHOTO CLINIC

(Continued from Page 66)

tions is sure to convey the basic facts of color and color vision to the reader. The information, though highly technical and authoritative, is presented in non-technical terms. The author also shrewdly avoids involved mathematics in color measurement and calculation.

The subject is divided into four main categories. Part One, the largest chapter, is concerned with the physical nature of color and light; color characteristics of additive and subtractive systems; physics of three-color mixture; the visual system and color vision.

The second chapter deals with the instruments employed for color measurement. The third section gives some practical examples of color measurement of typical graphic arts problems—paper, ink, original, reproduction, etc.

In the final chapter the author reviews color measurement practice and its practical application to three-color reproduction. Especially interesting is a brief explanation of the C.I.E. system.

Color And Color Measurement should prove to be valuable reading for all engaged in color reproduction. It certainly is a must for apprentices and the younger generation of journeymen.

It would be a disservice to the author to conclude such a brief re-

view of an outstanding work without some mention of personal reactions. The book was reviewed with respect and admiration—but also with some disappointment. It has been this reviewer's ambition to write a definitive book on color for the graphic arts craftsman. But now, this ambition, if realized, would produce no more than an imitation of Mr. Letouzey's accomplishment.—H.P.P.★

PAPER

(Continued from Page 39)

pretty well established. They are generally made of plastic sheeting, plastic impregnated cloth, or rubberized fabric. They should be of such sizes as to approximately fit the piles and extend at least to the skid platform. Covering the piles with paper, even Asphalt Liner Kraft such as the original skid wrapping, is entirely inadequate because of the impossibility of preventing air leakage.

Printing

If paper is received from the mill in good shape and is properly stored, tested, and conditioned if necessary, the offset pressman's problems of feeding and register will be minimized. His main responsibility is to see that the press feeder, guides, insertion devices, and grippers are adjusted to work properly. But it is also up to him to handle the paper carefully, and to make any adjustments necessary to assure the desired register. Here are three of the things he should do:

1. Examine the paper for flatness and for any edge-damage that might cause trouble in feeding.
2. Check the gripper edge of the sheets to be sure they are trimmed straight. He does this by laying two sheets on a table with the gripper edges butted together. Convex or concave edges invite register trouble except on small presses with three-point guides.
3. Check the side-guide edge of the sheets to be sure it is square with the gripper edge.

Short runs generally require the paper to be reloaded onto the feeder

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platform. This should be done carefully to prevent damage to the edge sheets, and to build a straight pile. In the case of long runs, it has become general practice to feed paper directly from the skids on which it was received.

It is often the case that paper comes to press in a more or less wavy-edged wrinkling. But even slight waviness will result in misregister if more than one printing is involved. In such a case the obvious thing to do would be to condition the paper to restore its flatness. But this takes time and costs money, and the delivery date and price of the job may not permit it. Here the pressman is called upon to use his experience and ingenuity, and there are several things he can do to produce a passable job. (Discussed elsewhere in the volume.)★

LENS CARE

(Continued from Page 43)

the new man with the correct techniques of maintaining the lenses.

The C. P. Goetz Company, as manufacturers of high precision graphic arts lenses, finds that most of the repair jobs received are required because someone, unfamiliar with the proper techniques of lens care, has attempted to maintain the lens and succeeded only in damaging it.

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DISPLAYS

(Continued from Page 54)

Educational Material

Q: Our company has no art department. What books, courses, etc. are available to help increase my knowledge of the point-of-purchase display field?

A: There are three important ones

in the New York area:

1. New York Advertising Club's "Advertising and Selling" course is useful. It consists of 25 lectures by experts.

2. New York University School of Commerce, Accounts and Finance has courses.

3. Trade associations and trade papers offer much useful material, as does the Point-of-Purchase Advertising Institute.

The best way to learn, however, is by doing. Nothing can substitute for first-hand experience in the display field.

Helpful Resources

O: Should I use our art department to help me make a sale?

A: Use every resource at your command. Bring in other men if needed. Selling displays requires co-operation, and jealousy among salesmen is foolish.★

COLOR ART

(Continued from Page 47)

Customers drop in either at the Kirkwood Road building or at the plant on highway 66, depending on which is more convenient.

The Kirkwood Road location also houses the company's office stationery and equipment store on the ground floor which, Mr. Reim says, has also contributed to the company growth. Growth for each operation during the past seven years has been at the rate of 25 percent a year.

When Mr. Reim moved from the garage to the Kirkwood Road location he had to take on the stationery store to acquire the location for his print shop. From the beginning he says the store and the print shop worked well together.

The offset business today includes a wide variety of work from simple cards, to color process brochures and catalogs. Most recent venture is the publication of an 8½ x 11" magazine, produced offset, for the County Council of Chambers of Commerce (see photo). Color Art designed the masthead for it and will publish the paper.★

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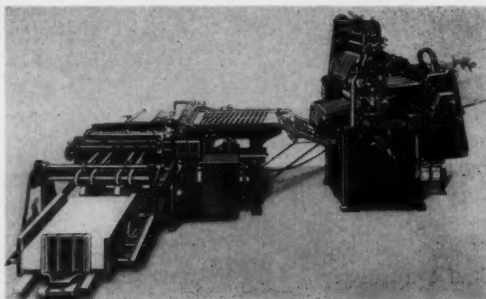
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230 W. 18 St. • Chelsea 3-5148 • New York
"Known for exceptional performance"

OFFSET PRINTING TO THE TRADE
Long or short runs on sheets up to 42x58.
Complete plant facilities. Union label available.
Call GRamercy 7-6100 JOE LOCASCIO
N. Y. LITHOGRAPHING CORPORATION
52 East 19th Street New York 3, N. Y.

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**SALE BY MORTGAGEES AND TRUSTEE IN BANKRUPTCY
OF THE ACWELTONE CORPORATION**

at **PUBLIC AUCTION**

HIGH PRODUCTION — FINE QUALITY

LARGE OFFSET PRINTING PLANT

At: 183 VARICK ST. (Acweltone Bldg.), NEW YORK, N. Y.

WEDNESDAY, FEBRUARY 19th, 1958 — 10:30 A.M.

Everything to be sold in one day

SUMMARY INVENTORY

WEB OFFSET PRESS DEPT.

- 1—ATF—Webendorfer Practically New 2-unit 4-color Offset Publication Press, Serial No. W-550, with Magazine Folder. Web width 35", cut off 22¾". Press with all accessories, drying units, etc., delivers folded signatures in sizes 11 x 17", 8½ x 11" & 5½ x 17".
- 1—ATF—Webendorfer Double Two Color unit Offset Press (prints 4 colors). Web width 40½", with 44¾" cut off Sheet Delivery Unit and also rewind attachment for roll-to-roll printing.
- 1—Webendorfer 3-Color Unit Offset Press. Web width 20½", with 44¾" cut off Sheet Delivery Unit and also rewind attachment for roll-to-roll printing.

PLATEMAKING DEPT.

- 1—Rutherford 58x78" Photo-Composing Machine, Model PLD
- 1—Rutherford 48x48" Color Precision Camera, Model RSPD
- 3—Chemco Model 1212 Roll Film Cameras for Offset
- 1—Levy 58" Circular Screen, 150 line
- 5—Levy 20x24", 18x22" & 11x14" Screens
- 1—Zenith 58x77" Deep Etch Down Draft Table
- 4—Zenith 100" & 80" Plate Whirlers
- 2—Zenith 60x80" Elevating Vacuum Printing Frames
- 3—Pitman 50x60", 40x60" & 27x41" Vacuum Printing Frames
- 3—Gelb Double Arc Printing Lamps
- 18—Layout & Stripping Tables, Rub Down Tables, Print Dryers, etc.
- 2—Zenith 62x142" Automatic Plate Graining Machines
- 2—Zenith Electric Plate Drying Cabinets, 78" & 60"

MATERIAL HANDLING EQUIP.

- 2—Yale "Worksaver" Battery Powered Electric Fork Lift Trucks, 3000 lb. capacity
- 1—Lewis Shepard Power Operated Master Stacker, 4000 lb. capacity
- 10—Heavy Duty Hydraulic Lift Trucks
- 1—Willy's Delivery Truck, 1500 lb. capacity

OFFICES

- 3—Monroe Electric Calculators, Remington-Rand Printing Calculator.
- 4—Electric Adding Machines, 6—Typewriters, Checkwriter, Pitney Bowes Mail Metering Machines, Scales, etc.
- Executive Offices with Air conditioners, TV set, Leather furnishings, Steel file cabinets, storage cabinets, steel & oak desks, chairs, etc.

OFFSET PRESS DEPT.

- 2—Harris 50x72" Two-Color Offset Presses, Model LTR
- 1—ATF—Mann 41x54" Offset Perfector Press, Model LP-54
- 2—ATF—Mann 38x53½" Offset Perfector Presses, Model LP-53
- 1—ATF—Mann 43x65" Two-Color Offset Press, Model L265C
- 1—Harris 41x54" Two-Color Offset Press, Model GT
- 2—Harris 41x54" Single Color Offset Presses, Model LB
- 1—Harris 36x48" Single Color Offset Press, Model S7L
- 1—ATF Big Chief 29 Offset Press, Latest Model
- 3—Model 221 Davidson Dual Duplicators
- 2—Model 2066 Multilith Presses, 14x20"
- 1—Twin Model 1250 Multilith Presses in tandem (known as Model 1275)
- 1—Model 1250 Multilith Press

BINDERY

- 1—Seybold 84" AUTOSPACER Series Sixty Power Paper Cutter
- 1—Seybold 50" Series Sixty Power Paper Cutter with Power back gauge
- 1—Seybold 50" Power Paper Cutter, Model 10Z
- 1—Seybold 4-head Hydraulic Power Paper Drill
- 1—Wright 4-head Power Paper Drill
- 1—Rosback 2-head Auto-Stitcher
- 3—Roll-to-roll Power Slitters, 40" & 30" widths
- 7—Baum Folders, Sizes 22x28", 19x25" & 14x20"
- 1—Cleveland 19x25" Model O Folder
- Boston No. 4 & No. 2 Wire Stitchers, Portland Multiple Head Punching Machine, Thomas 16L Collator, Corner Cutter, Bindery Trucks, etc.

MISCELLANEOUS

- Machine Tools incl. Turret Lathe, Power Drill, Saw, Grinder, etc.
Frigidaire Air Conditioning Units, Models ASL-500T & ASL-300T
2—Budgit Electric Hoists, Paper Baler, IBM Elect. Time Recorders, Fire Extinguishers, Ink Mill, Scales, Steel Shelving, Steel Lockers, etc.
225—Office & Industrial Fluorescent Light Fixtures
PLUS Large Qty. of misc. equipment for all departments
Paper Stock, Inks, Supplies, etc.

INSPECTION: Monday (Feb. 17th) & Tuesday (Feb. 18th) — 10 AM to 4 PM also Morning of Sale—9 AM to sale time; otherwise by Special Appointment.

SCHWARTZ BROS., AUCTIONEERS

277 BROADWAY, NEW YORK 7, N. Y.

Phone: WORTH 4-1370

NOTE: ALL BUYERS MUST GIVE 25% DEPOSIT IN CASH OR CERTIFIED CHECK

CLASSIFIED ADVERTISING

All classified advertisements are charged for at the rate of ten cents per word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. One column ads in a ruled box, \$10.00 per column inch. Check or money order must accompany order for classified advertisements. Address replies to Classified Advertisements with Box Number, care of Modern Lithography, Box 31, Caldwell, N. J.

HELP WANTED:

ESTIMATOR—many years experience in offset litho color and point of purchasing display estimating, planning and expediting production. Also purchasing allied products. Address Box 366, c/o MODERN LITHOGRAPHY.

MOVE TO FLORIDA—Positions open for sales manager and estimator in fast growing lithograph plant in Miami. Equipment includes 4-color sheet fed and 4-color web fed presses. Thoroughly experienced only. Write Box 364, c/o MODERN LITHOGRAPHY.

WEB OFFSET PRESSMAN FEE PAID

Capable and experienced to run new six unit press in Midwest (suburban area). Must have process color experience. Excellent living and working conditions. For interview, write today.

GRAPHIC ARTS EMPLOYMENT SERVICE

Helen M. Winters, Mgr.
Dept. CM-2, 307 E. 4th Street
Cincinnati 2, Ohio

LOOKING FOR A NEW JOB?

Production Control Supervisor
Offset, letterpress, gravure. Carton exp. helpful. MIDWEST—\$10,000
Foreman—offset pressroom CHICAGO—\$8,000
Foreman—Bindery inserting mach. exp. EAST—\$7,000-\$9,000
Salesman—Printing, magazines & catalogs, offset-letterpress facilities EAST—\$5,000-\$12,000 Plus bonus
Salesman—Bindery Equipment—Binderyman with sales aptitude acceptable EAST—\$6,000-\$12,000
Sales Manager—Business Forms MIDWEST—to \$20,000
Research Engineer—E.E. 5 yrs. exp. on drives & controls for presses EAST—\$6,000-\$8,000
Industrial Engineer—Paper Convert. MIDWEST—\$6,000-\$7,000
WANTED: Cameramen, platemakers, strippers, pressmen, compositors, proofreaders, monotype, folder operators, binderymen, etc. Offset pressmen in high demand.
GRAPHIC ARTS EMPLOYMENT SERVICE
Helen M. Winters, Mgr.
Dept. M-2, 307 E. 4th Street
Cincinnati 2, Ohio
List Your Confidential Application With Us

EXPERIENCED combination cameraman and stripper. Plant located in northeastern Ohio. Address Box 365, c/o MODERN LITHOGRAPHY.

SUPERINTENDENT for lithographic plant doing process and general lithographic work. Prefer man early forties with either training at Rochester Institute Technology, Carnegie Institute Technology or similar training. Please state experience, positions held and other pertinent information. Our plant is a union plant located within 200 miles of Chicago. Salary depends upon man. All replies confidential. Address Box 370, c/o MODERN LITHOGRAPHY.

SITUATIONS WANTED:

TECHNICAL SPECIALIST: With outstanding record of achievement as technical advisor. A unique background of practical experience in lithographic production, trouble-shooting and trade training. Interested in responsible position with progressive plant involving technical supervision and in-plant training. Would also consider

commensurate position with supplier or equipment manufacturer. Address Box 360, c/o MODERN LITHOGRAPHY.

OFFSET SUPERINTENDENT with 30 years experience, who is capable of taking charge of an offset department, desires to make change. Has exceptional ability in the press room and in training of men under him. Experience has been doing four-color process on both single and multi-color presses. Address Box 362, c/o MODERN LITHOGRAPHY.

ART DIRECTOR, 10 years experience with lithograph plant. Capable of handling all art department production of varied products, including layout, lettering, design and retouching. Also 8 years experience as dot etcher in process color work. Desire permanent position with modern litho plant, preferably west coast. Address Box 363, c/o MODERN LITHOGRAPHY.

ML Classified Ads Get Results

HERBERT P. PASCHEL Graphic Arts Consultant

Methods Analysis	In-plant Training
Trouble-Shooting	Color Correction Systems

53-51 65th Place, Maspeth 78, N. Y.
TWining 8-6635

Large Eastern Lithographers Need

Technical assistant with thorough knowledge of masking procedures as to transparencies and reflection copy; also half-tone procedures, especially contact screens; ability to judge finished set of screen positives. Only top flight man, capable of taking complete charge of these operations. This is an exceptional opportunity for the right man and could lead, if desired, to that of litho supt. Salary open; many benefits. Location—New York City vicinity.

Please note: If you are unavailable, you may have a friend who is qualified and who would be glad to have you bring this offer to his attention.

Write Box 368, care of Modern Lithography

☐ To make room for new equipment that will increase both our flexibility and productivity, we are offering for sale the following of our equipment:

One Harris-Seybold 50 by 69" four-color litho press
One Harris-Seybold 42 by 58" four-color litho press
One Harris-Seybold 42 by 58" two-color litho press
One Henschel Bronzer
One PMC die cutter

EASTERN COLORTYPE CORPORATION
9 Brighton Road Clifton, N. J.



See Page 61

You need the best!

The best plates produce the best printing. Expert offset plate graining saves you money in the long run by permitting quality work and smooth press performance. The skill and experience of ALJEN SERVICE assures the best. Careful and competent handling of your plate problems. Zinc or aluminum plates, any size.

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FAST, EFFICIENT DRYERS

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Dryer Specialist for over 25 years

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CHEMICALS

Leading litho plants have been standardizing on Schultz Chemicals for over a decade.



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Call UNIFORM for superior PLATE GRAINING

Our service designed to meet
your most exacting requirements.

ZINC PLATES — ALUMINUM PLATES
Ungrained — Grained — Regraining

UNIFORM GRAINING CORP.

648 N. Western Ave.

Chicago 12, Ill.

HUMBOLT 6-5512

Efficiency Approved

A Film Scribing Tool

scientifically
designed for

Ruling Negatives



Litho Ruled Forms - QUICKER - EASIER - BETTER

- ★ Perfect uniformity of rules — no film spoilage.
- ★ 6 cutting heads in set: 4 for single rules from hairline to 1-point rules; 2 cutting heads for double rules.

A postcard will bring descriptive literature

1729 East 4th St. *Scriber Specialties* DULUTH, MINN.

FOR SALE

HARRIS MODEL LSS 36 x 48" serial No. 312, installed by Harris 1954, available due to consolidation of McGill Co., Minneapolis and McGill-Warner, St. Paul. Mechanical condition beyond criticism. Priced at less than book value. Complete list of other McGill-Warner equipment serialized, promptly mailed on request. **TYPE & PRESS OF ILLINOIS**, 3312 N. Ravenswood, Chicago or C. H. EDLUND COMPANY, 249 Third Avenue S., Minneapolis, Minn.

ATF BIG CHIEF 22 x 29" offset press in excellent condition, complete with standard equipment plus attached ATF dry spray, Baldwin water level, washup, etc. \$6,750.00. **44" OSWEGO Giant** end pull automatic clamp paper cutter reconditioned. \$2,450.00. **44" SEYBOLD 10ZC** automatic clamp paper cutter reconditioned. \$3,450.00. All prices crated and loaded for shipment. **ALAN DIETCH, PRINTING EQUIPMENT** — 1320 Ridge Road East, Rochester 21, N.Y., Phone: Hopkins 7-6160.

FOR SALE: 2-WEBENDORFER 72" width one-color web offset presses with Hamblet sheeters, Maxson overlapping pile deliveries. Can be used as two-color press. Very reasonable. Sid White, 132 Nassau St., New York City, BE 3-7335.

FOR SALE: 42 x 58-2/color model LSK completely rebuilt one year ago, can be inspected in operation. Address Box 367, c/o MODERN LITHOGRAPHY.

OFFSET EQUIPMENT FOR SALE: Camera—Lanston Monotype 40x48 overhead, slightly used 48" lens, excellent condition. Photo composer — Rutherford step and repeat 99x113, excellent condition. Refrigerated sinks 36" circular 133 line screen, 18" circular 150 line screen, 30" circular 150 line screen. All at bargain rates for quick sale. Lithograph Corporation, East Boston, Mass. LO 9-1676.

Self Spraying
STATIKIL
PUSH BUTTON — TRADE MARK
AND SPRAY — REG. IN U. S. PAT. OFF.
STOP STATIC ELECTRICITY
\$3 PER CAN \$30 PER DOZEN
The Original
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to the Lithographer
for SERVICE call Circle 6-3526
EASTERN GRAPHIC ARTS SUPPLY CO.
509 W. 56th ST., New York 19, N. Y.

CASH BARGAIN on Strong Grafarc Camera Lamps. Two pair of #32000 lamps, complete with 95 amp Transformers, 230 volts. Price complete per pair of lamps and transformers, \$600.00, our floor. New price was \$1080.00. Myers and Co., Inc., P. O. Box 795, Topeka, Kansas.

MISCELLANEOUS

WANTED: Halftone Screen 31" or larger 133 or 150 line. Strobridge Litho Co. Norwood 12, Ohio.

Would like to contact man or company that can design or supervise the building of a 4-color sheet-fed offset press, to handle stock of one size—10" x 14". J. B. Allen, E. H. Brown Advertising Agency, 20 N. Wacker Drive, Chicago 6, Illinois.

OFFSET PRESSES

HARRIS

LSJ 1/c 42x58 LSF 1/c 50x69
LSC 1/c 35x45 LTC 1/c 21x28
LSK 2/c 42x58 LTL 2/c 42x58
EBCO 22x34 EL 22x34
LTG 17½x22½
A.T.F.—Chief Presses—17½x22½,
22x29 — Little Chief 14x20

Call or Write

Northern Machine Works
323 NORTH FOURTH ST.
PHILADELPHIA, PENNSYLVANIA
Telephone: MArket 7-3800

OFFSET PROOF PRESSES FOR SALE

22 x 26 Wagner
22 x 30 Rutherford
34 x 36 Hall

Also Du-Fa Power Offset Proving Presses

Hall Presses & Parts
Paper Cutters and other equipment
for the Graphic Arts

Thomas W. Hall Co.
Stamford, Conn.

SPEND YOUR HOLIDAY ON THE BEACH

AAA approved Oceanfront
Free Parking Efficiencies
Beach parties Hotel rooms
Bedroom Apts. Maid service
Air-conditioned and heated

Holiday Beach
MOTEL

More fun — same sun
On AIA at Hallandale Road
5 minutes to Gulfstream park,
Hollywood and north Miami
For fun — call or write
Hollywood 22601.

HOLLYWOOD BEACH, FLORIDA

Marion Named Universal VP

Marty Marion, baseball's "Mr. Shortstop," was named vice president of Universal Printing Co., St. Louis, when that company merged with Missouri Printing & Engraving Co., several months ago. Mr. Marion had played on and managed the St. Louis Cardinals and had been associated also with the St. Louis Browns and the Chicago White Sox.

Guesses Burning Time Right

Harold Erne of the Samuel Stephens & Wickersham Quoin Co., Boston, was awarded a desk set at the recent New England Printing Machinery Show for guessing correctly the actual burning time of a full trim of carbons in a Macbeth Constant Arc lamp on display. The time was 154 minutes.

new... Eliminator OVERNIGHT Washup!
acrolite INK-O-SAVER
stops ink skinning
in fountains or cans
• Works instantly. • Won't affect ink or
drying time. • Ask your ink salesman or write:
acrolite WEST ORANGE, N. J.

Get Full Production
QUALITY PRINTING
Without Stop for
Unnecessary Washups
Doyle SHEET CLEANERS
PATENTED
Write for Free Bulletin
J. E. DOYLE COMPANY
1720 West 5th St., Cleveland 13, Ohio

"ARMOR PLATE" YOUR INKS!
GLAZCOTE INK CONDITIONER
Provides tough, scuff- & scratch-resistant finish.
1 lb. can \$2.20 Send for Price List
CENTRAL COMPOUNDING COMPANY
1720 North Damen Avenue • Chicago 47, Illinois
Mfrs. of Trix, 20/20 Overprint Varnish, 33 & 0-33 Ink
Conditioners

DIRECTOR OF MANUFACTURING

With Manufacturing
Vice-President Potential
**LITHOGRAPHIC-FLEXOGRAPHIC-
LETTERPRESS**

Packaging Converting and Quality Printing

We have an excellent opportunity for an experienced and successful Director of Manufacturing of executive caliber. This is a permanent position which offers an exceptional future to a capable and ambitious manufacturing executive in the 35 to 45 age range. Salary will be based on education and experience, and compensation includes incentive bonus and other fringe benefits.

Our company has been in business 25 years and is well managed and well financed. Considerable expansion is now in progress.

Your reply will be kept in the strictest confidence. Indicate age, present connection and home telephone. (Our people know about this advertisement.) Address all replies to:

BOX 369
MODERN LITHOGRAPHY

Make *Big* Profits in '57!

Raise GIANT Budgets

(In your spare time)

By learning how to buy Advertising Space

*Giant Budgets are friendly and clean to keep around the office. If your advertising budget is small and puny—chances are it's because you haven't handled it in a way to bring results—and help it grow. (And, if you can't handle a little budget, it's a cinch the boss won't buy you a big one!)

IF YOU PICK ON IT—IT WON'T GROW!

One way an advertising space buyer picks on his budget is to cut it up in little pieces and scatter it around in every magazine that has the word "lithography" vaguely connected with it. Or, he gets on the right track and concentrates in one magazine—but picks the wrong one.

HOW TO RAISE GIANT BUDGETS

Concentrate your advertising in the one strongest magazine in the field—where the customers who really count will read your sales message month after month after month. And the strongest magazine is easy to judge. Just make a check chart on all the points on which two magazines can be compared!

In the litho field, the winner on all six check points is MODERN LITHOGRAPHY!

1. Most Editorial Material
2. Most ABC Paid Circulation
3. Most Advertising Acceptance
4. Most Readership
5. Lowest Cost Coverage
6. PRESTIGE

It only makes sense to concentrate
in the strongest book—MODERN LITHOGRAPHY!

Mail this coupon NOW!

(Nothing down and 12 easy payments
of only \$170 per month)



• A. B. of Two Dot, Mont., writes: "My tired budget was pepped up like new again with a concentrated schedule in Modern Lithography after only three months!"



• C. D. of Black Wolf, Neb., writes: "I cured a nagging boss in only two months with Modern Lithography!"



• E. F. of Peapack, N. J., writes: "A. B. and C. D. are pikers"



MODERN LITHOGRAPHY Leader in the Litho Field Caldwell, New Jersey

- ☐ Please rush information on the market and the magazine!
- ☐ Please rush rate card and contract blank!
- ☐ Please rush salesman!

Name

Company

Address

INDEX to ADVERTISERS

FEBRUARY, 1958

Aljen Associates	130	Handschy, Co., A. E.	Dec.	Pitman, Harold M., Co.	Jan.
American Cyanamid Company	Jan.	Hantscho, Co., Inc., George	Jan.	Printing Developments, Inc.	Dec.
American Graded Sand Co.	114	Harris-Seybold Div., Harris Intertype Corp.	98-99	Printing Industry of America	Dec.
American Type Founders, Inc.	57-60, 79	Hess & Barker	107	Printing Machinery Co., The	Jan.
Anchor Chemical Co.	86	Hill Rubber Co., Inc.	Jan.	Printers Supply Salesmen's Guild	125
Anso	9	Hollingsworth & Whitney Div., Scott Paper Co.	61, 62		
Azoplate Corp.	123	Howard Paper Co.	Jan.	Rapid Roller Co.	15
		Hawthorne Paper Company	112	RBP Chemical & Supply, Inc.	23
Baum, Inc., Russell Ernest	118	Hunt Co., Philip A.	24	Repro Graphic Machines, Inc.	117
Beckett Paper Co.	Jan.			Roberts & Porter, Inc.	3
Sam'l Bingham's Son Mfg. Co.	Dec.			Roberts, Lewis, Inc.	Dec.
Bridgeport Engravers Supply Co.	119	Ideal Roller & Manufacturing Co.	Dec.	Robertson Photo-Mechanix	Jan.
Brown, L. L., Paper Co.	Jan.	Ilford, Inc.	Jan.	Roll-O-Graphic Corp.	122
Brown, W. A., Mfg. Co.	Nov.	Interchemical Corp.	21, 22	Rosback Co., F. P.	Jan.
Buckbee-Mears Co.	124	International Paper Company	Dec.	Royal Zenith Corp.	Dec.
By Chrome Co., Inc.	122			Rutherford Machinery Co.	Jan.
Cantine Co., Martin	3rd Cover	Jomac Products	Jan.		
Carlson Co., Chesley F.	Jan.			Saltzman, J. G., Inc.	Jan.
Champion Paper Co.	19, 20	Kelly, Inc., J. F.	Jan.	Scata-Grime Mfg. Corp.	Jan.
Chemco Photoproducts Co.	52	Kendall Mills Div., The Kendall Co.	Jan.	Schmidt, H. & Co.	Jan.
Chicago Litho Plate Graining Co.	124	Kimberly-Clark Corp.	Jan.	Schlanger, K.	126
Consolidated International Equipment & Supply Co.	Jan.	Kleen-Stik Products, Inc.	121	Schultz, H. J.	118, 130
Consolidated Water Power & Paper Co.	29	Knox Soap Co.	Jan.	Schwartz Bros., Auctioneers	128
Cottrell Co., subsidiary of Harris-Intertype	Dec.			Seranton Plastic Laminating Corp.	Jan.
Craftsman Line-up Table Corp.	32	Lawson Co., E. P.	31	Scriber Specialties	130
Crescent Ink & Color Co.	Jan.	Leedal Stainless Steel Products, Inc.	120	Senfelder Co., Inc. The	113
Curtis Paper Co.	116	Litho Chemical & Supply Co.	6	Shelton Color Corp.	Jan.
		Lithographers National Association, Inc.	28	Siebold, J. H. & G. B., Inc.	25
Davidson Corp.	115	Lithographic Plate Graining Co. of America	122	Simco Co.	Dec.
Davis Process Color Co.	Jan.	Lithoplate, Inc.	4th Cover	Sinclair & Valentine Co.	10
Dexter Folder Corp.	Dec.	Ludlow Papers, Inc.	4	Strathmore Paper Co.	17
DiNoc Co.	50			St. Regis Paper Co., Gummed Products Div.	Nov.
du Pont de Nemours & Co., E. I.	13			Stevenson Photo Color Separation Co., The	124
				Strecker K. G., Dr. Otto C.	126
Eastern Corp.	27	Macbeth Arc Lamp Co.	Dec.	Strong Electric Corp.	93
Eastman Kodak Co.	69	Mallander, J. G.	Dec.	Sun Chemical Corporation	Oct.
Electronic Mechanical Products Co.	118	Mallinckrodt Chemical Works	Jan.		
		Manhattan School of Printing	126		
		McAdams, John & Sons, Inc.	126	Teitelbaum Sons, Inc., N.	Jan.
Falulah Paper Co.	91	Mead Corp., The	Dec.	Toledo Lithographic & Plate Co.	126
Fitchburg Paper Co.	Dec.	Mergenthaler Linotype Co.	Second Cover		
Flint Ink Co., Howard	Jan.	Michle Printing Press & Mfg. Co.	Dec.		
		Millers Falls Paper Co.	Jan.	Uniform Graining Corp.	130
Gaetjens, Berger & Wirth, Inc.	Nov.	Miller Printing Machinery Co.	14	United States Envelope Co.	30
Gegenheimer Co., Wm.	Jan.	Minnesota Mining & Manufacturing Co.	76		
General Plate Makers Supply Co.	Jan.			Van Son Holland Ink Corp. of America	123
General Printing Ink Co.	Nov.	Mueller Color Plate Co.	Jan.		
German American Trade Promotion Office	Jan.	Nashua Corporation	95, 96	Wagner Litho Machinery Div.	72
Gevaert Co. of America, Inc.	83	National Association of Photo-Lithographers	104	Warren Co., S. D.	55, 56
Godfrey Roller Co.	Jan.	National Carbon Co., Div. of Union Carbide Corp.	89	West Virginia Pulp & Paper Co.	Jan.
Goers American Optical Co., C. P.	Jan.	Neenah Paper Co.	Nov.	Whiting Plover Paper Co.	Dec.
Goodyear Tire and Rubber Co.	7	Nekoosa Edwards Paper Co.	11	Wilson Printing Ink Co., W. D.	126
Graphic Arts Corp. of Ohio	114	New York & Pennsylvania Co.	8	Winsor & Newton, Inc.	124
Grumbacher, M., Inc.	Jan.	Northwest Paper Co.	Nov.	World Color, Inc.	111
Gurin-Rapport, Inc.	18	nuArc Co., Inc.	92		
				Young Brothers Co.	74
H & H Products	Dec.				
Haloid Co., The	16	Offen & Co., B.	130	Zarkin Machine Co., Inc.	Jan.
Hamilton & Son, W. C.	12	Oxford Paper Co.	Jan.	Zarwell & Becker	Jan.
Hammermill Paper Co.	101, 102	Oxy-Dry Sprayer Corp.	Nov.		

(The advertisers' index has been accurately checked but no responsibility can be assumed for errors or omissions.)

TALE ENDS

As if further proof were needed that we all have our little pretensions, it is forthcoming this month in the report of a survey made by the British calendar-printing firm of Edward Mortimer, Ltd. The company sent a questionnaire to prospective customers, asking them to put different kinds of calendar pictures in their order of preference.

The choice was as follows:

1. Landscapes
2. Animal studies
3. Pin-ups.

But the same persons were also asked to state what they thought other people preferred, according to a news item in *British Printer*. The sequence this time was

1. Pin-ups
2. Landscapes
3. Animal studies.

Comment, as the British publication so aptly puts it, would be superfluous.

We're still busy acknowledging all the nice graphic arts calendars, gifts and mementos that arrived at the holiday season. Always one of the nicest is the carton of brightly colored Christmas wrapping paper and ribbons from Champion Paper Co. The paper, of course is one of many in the Champion line, and one of the finest, at that.

Another year-end gift was a handsome calendar from the big Canadian firm of Rolph-Clark-Stone, Ltd. This one featured three Currier and Ives subjects, taken from the originals in the Sigmund Samuel Canadiana Gallery of the Royal Ontario Museum. R-C-S has lithographed a limited edition of the three subjects suitable for framing at \$2.50 the set, if you need one for your den.

Before too many lithographers complete their convention plans for the year, ML wants to correct a mistake in our monthly Meetings column. The National Association of Photo-Lithographers will hold its 26th annual convention Sept. 10-13 in the Hotel Statler, Boston (not Sept. 28-Oct. 3 as previously listed). Another record-breaking exhibit of equipment and supplies is predicted, with the First Corps Armory, just across the street from the Statler, as the exhibition hall. New England should be ready to welcome NAPL

in fine style, because records show the association hasn't met there since 1943.

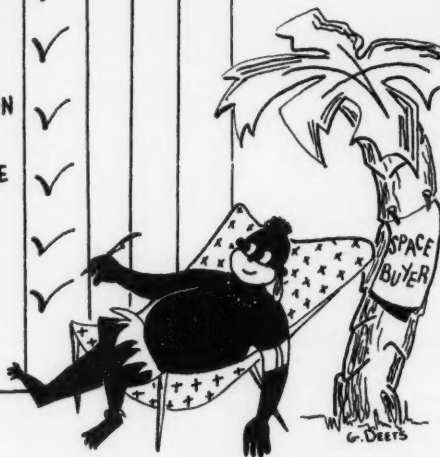
Azoplate Corp., which manufactures positive and negative-working presensitized plates for lithography, last month figured in a lavish press luncheon (vintage wines and all that) and exhibit at New York's Waldorf-Astoria.

The occasion was announcement of formation of Engelhard Industries, Inc., a new corporation of nine American companies with annual sales in excess of \$200 million. Engelhard is the world's largest fabricator of precious metals.

Azoplate is described as an "associated domestic company."

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